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"PATRICIA."

At His Majesty's.

Comedy with Music in Three Acts. By Denis Mackail, Arthur Stanley and Austin Melford; Music by Geoffrey Gwyther. Presented on Friday, Oct 31.

Humphrey ..... Willie Warde
Crabbe ..... George Robins
Augustus Wentworth .. Arthur Chesney
Mrs. Wentworth ..... Stella St. Audrie
Elizabeth ..... Mary Leigh
Alexandra Park ..... Fay Martin
Primrose Hill ..... Josephine Quest
Miss Smythe ..... Cicely Debenham
Peter Rumble ..... Ambrose Manning
Ogden Scales ..... Billy Leonard
Patricia ..... Dorothy Dickson
John Bradshaw ..... Phillip Simmons
Blake ..... Frank Barclay
Henri Ducros ..... Max Rivers

If it were considerably shortened, "Patricia"—a Dion Titheradge production presented by "Playcraft" at His Majesty's Theatre—could be made into one of the brightest shows in London. Mr. Geoffrey Gwyther's music is more original than that in the usual run of musical comedies, there is much more humour than is often the case, and the cast is a first-rate one. Add to all this three most delightful settings, rich in colour and decoration (designed by Mr. Hugh Gee, of the Red Knight Productions), and a prettily costumed chorus, what more, it may be asked, is desired? Well, the pruning knife. "Patricia" is much too wordy, and there is too much insistence on the familiar "misunderstood" theme which is the background of so many musical comedies.

Some more musical numbers might be added with advantage, and the concerted items for the chorus need strengthening. The plot is just good enough to hold the show together, although the best things in the book are the touches of inconsequent humour that have little or nothing to do with the story. Patricia is the adopted niece of Augustus Wentworth, a wealthy business man, who is to finance a wonderful new invention which will make him a millionaire. He loses the plan, and Patricia is suspected of stealing it. The worst suspicions are confirmed when it is discovered that she has eloped with the eligible young instructor, John Bradshaw, who had been engaged to teach her to drive her uncle's car. The couple are tracked to Golders Green by two "detectives," one a professional enquiry agent named Rumble, and the other Mr. Wentworth's bright young confidential clerk, Miss Smythe, and a similar plan is found in Bradshaw's cottage. They also find Patricia, the newly-wed bride, broken-hearted because her husband had left her for some "secret" business appointment. She decides to forget him in the accepted musical comedy way, and everybody meets that evening in Grosvenor-square.

Some of the situations are funny, and the detectives' sleuth-hound business has been amusingly handled. A good deal of the credit for the fun goes to that excellent actress and comedienne, Miss Cicely Debenham, who plays Miss Smythe and makes a splendid foil to the ponderous and equally amusing Mr. Rumble of Mr. Ambrose Manning. Their "Rumble" duet, a neat and wittily-written ditty with an original tune, is one of the best numbers in the show. Miss Cicely Debenham's vigorous comedy is well suited in the only syncopated item in the piece, "If You Use Your Eyes," which is notable for its excellent orchestration. Mr. Billy Leonard has a good part as the "silly ass," Ogden Scales, and takes full advantage of every opportunity. He scores his points easily and without any overexaggeration. He was seen at his best in a divertingly funny scene with Rumble in the last act, when he expressed so much and said really very little. He and Miss Mary Leigh excelled in the burlesque "classic" dance that followed the song "Three Little Words."

The hit of the piece is "Patricia" in the delightful person of Miss Dorothy Dickson. She is one of the most captivating musical comedy heroines we have ever seen, for, besides possessing a winsome, charming personality, she has a good light soprano voice and dances even more lightly and gracefully than she sings. Miss Dickson has a most refreshingly original "silly-kid" dance in the first act, which contrasts vividly with the acrobatic dance with Mr. Max Rivers at the end of the play. She appears with Mr. Philip Simmons, who has a good voice and makes a manly, straightforward sort of hero, in the tuneful waltz song, "If I Had Only Known," which will soon be the rage in London; and they also have a good number in "Every Second Monday," which is followed by a pretty "domestic" dance.

Mr. Arthur Chesney and Miss Stella St. Audrie give excellent support, and there are two clever little studies by Mr. George Robins and Mr. Willie Warde.

[Photo, Claude Harris.

MISS DAISY DORMER.

A recent study of this popular entertainer, who is appearing in town this week at the Holborn Empire and Islington Empire.

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"THE HOUR AND THE MAN."

At the New.

A Drama of To-day, by Frank Stayton. Presented by Matheson Lang on Tuesday, Oct. 28.

Grassett ..... F. G. Thurstans
Sir Robert Goode ..... Ernest Bodkin
Lord Severn ..... C. M. Lowne
Lady Ruth Goode .... Dorothy Thomas
Lucille, Dowager Duchess of Enswood ..... Gracie Leigh
Lord Launceston .... Henry Wolston
The Hon. Archie Fortescue ..... Walter Menpes
Lady Severn ..... Mrs. Arthur Whitby
Major Boyle ..... Henry C. Hewitt
Hon. Muriel Fortescue .. Jessie Winter
Sir John Faussett .... Rothbury Evans
Julian Wear ..... Matheson Lang
Phillips ..... Betty Belloc
Club Waiter ..... Arthur Bush
Dowse ..... A. S. Homewood
Effie ..... Norah Robinson
Blagden ..... Ernest Bodkin

Into a country house-party of entirely unconvincing aristocrats, which includes a "bridge" four, a jazzing dowager duchess, and a group of more earnest county folk who discuss "class war" and politics generally, bursts a starving, dishevelled tramp who demands food. When it is discovered that Julian Wear has been properly educated at a public school and university and is an ex-officer out of work he is fed and put to bed. Next morning, brushed and cleaned, and inspired by the Hon. Muriel Fortescue, he sets off to London to recreate the world "nearer to our heart's desire." This is in January, 1925. Two years after that we encounter Wear at the office of the "New Era," a Socialist newspaper, the circulation of which had been increased under his direction from a few thousands to half-a-million. The revolution is at hand, and Wear is to address a million workers at Bristol on the morrow—Bristol would appear to be an inconvenient meeting-place, and its dramatic excuse is that Muriel's home in Gloucestershire is en route. For that young woman has become his intimate, but severely critical, friend, and is obviously to be the spoke in the wheel. Although he has arranged to drive her home she betrays him to a Knight of St. George, a member of a secret, black-shirted society that operates under a mysterious leader to counter the revolution, but Wear escapes, as he appears to know more about the methods of this secret order than the "knight" who has come to prevent him, at pistol-point, from going to Bristol.

So Samson, with his English Delilah, leaves in the staff car for the great meeting, and the latter, remembering the other famous daughter of the Philistines, lures him into her ancestral home for refreshment. He chooses that auspicious moment to make love to her, and, seizing the opportunity, she induces him to sleep in her arms until the morning, having previously arranged to have the clock put back a couple of hours. Next morning he discovers the trick, and finds he has less than half-an-hour to do the twenty miles to Clifton Downs; additionally, he finds that the tyres of his car have been ripped up.

But Wear is not the sort of man who takes these things lying down. A convenient motor-cycle gets him to the early morning meeting at Bristol—apparently in time, for six months later we find our hero Prime Minister of England with a majority of 500 behind him and Muriel's brother as his secretary! He has discovered the panacea for industrial peace, and Muriel agrees to marry him when she finds that *he* is the Grand Master of the Order of St. George. The audience knew this all the time, and the "diehard" Muriel would have been saved many heart-throbs if she could have been let into the secret earlier. At the same time we should have been saved a dull play. "The Hour and the Man" is melodrama, and a poor one at that; all the characters are lifeless and offer few opportunities to the cast. That excellent actor, Mr. Matheson Lang, was almost entirely wasted in the part of Julian Wear. At the end of the evening one knew little or nothing about the man, because there was nothing to know—he was just a puppet. He was at his best in the first scene, when there were suggestions that Wear was a creature of flesh and blood; for the rest he had little more to do than to "take the stage" and look like a superman. Miss Jessie Winter, as the Hon. Muriel, suggested austerity and was splendidly "county," and did it easily and gracefully; and there were clever little studies of blue blood from Mr. C. M. Lowne (the hard-drinking variety); Mr. Rothbury Evans (the uncompromising "shoot-'em-down" type); Miss Gracie Leigh (the modern frivolous dowager); but the best performance came from Miss Norah Robinson, who played Wear's infatuated secretary. Mr. A. S. Homewood was good as a labour leader who was, of course, placated by a seat in the Cabinet.

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Macnaghten Vaudeville Circuit.

PAVILION THEATRE, LEICESTER.

MONDAY NEXT VACANT.

WANTED, 1st-class comedy and spectacular revue, or suitable attraction.

Wire or 'phone immediately.

LAWRENCE, Pavilion.

'Phone, Leicester 2533.

COMPANIES WANTED.

H. W. ROWLAND'S BOOKING OFFICES.

WANTED, High-class Attractions,
D.P. THEATRE, EASTBOURNE,
Dec. 8, 15, Jan. 19, on.
GAIETY THEATRE, HASTINGS,
Dec. 8, Christmas vacant.
PLEASURE GARDENS, FOLKESTONE,
Dec. 8, Jan. 5.
HIPPODROME, MARGATE,
Now Booking 1925.
THEATRE ROYAL, WORTHING,
Dec. 8 (twice nightly).
COUNTY THEATRE, BEDFORD,
Jan. 19, Feb. 16, Mar. 30, Apr. 6, 20, May 4, on.
GRAND THEATRE, LUTON,
Feb. 23, Mar. 2, Apr. 6, 13, on.
London Representative, O.H., Blackpool.

Apply, 24, Chandos-street, W.C.2.
Regent 1178. Topobill, Westrand, London.

WINTER GARDENS, NEW BRIGHTON.

WANTED, First-class Attractions.

Christmas, Dec. 22 and 29, for suitable attraction.
Now Booking 1925.

A. DOUGLASS,
Winter Gardens, New Brighton.

WANTED, First-class Companies for:—READING, Feb. 12 (three nights, to follow Northampton).
NORTHAMPTON, Feb. 9 (three nights to precede Reading).
CHESTER, Jan. 22 (three nights).
MILTON BODE, County Theatre, Reading.

WANTED, a Good Panto., for December 29, week. Apply, J. J. HUMPHREYS, Coliseum, Aberystwyth.

For other Companies Wanted see Displayed Wanted Section.

THEATRES WANTED.

WANTED, Theatres,
T. ELDER HEARN
(Now in assn. with N.V.A.),
18, Charing Cross-road,
Has several Record-breaking Revues Vacant from Dec. 8, onwards. Also Star Vaudeville Acts.

MISS MADGE HOPE
and Company, in
"THE PICCADILLY PURITAN."
The Comedy Success from the Ambassadors' T., London,
and
"THE MAN FROM TORONTO."

Either or both plays, once or twice nightly.

WANTED, through misunderstanding, Nov. 17.
Nov. 17.
Wire for Nov. 17,
MADGE HOPE, Palace, Lincoln.

WANTED, Dec. 8, 15.
"A LITTLE BIT OF FLUFF."
New Scenery and Dresses. Picked Cast. The New Theatrical Generation has not seen this play. The advertisement of years draws them in.
Now booking 1925.
W. W. ELLIS, 44, Carlton-hill, London, N.W.8.

Booked at all the leading theatres.
"THE OPTIMIST."
"THE JEFFERSONS."
No. 1 Company, including Wilfred Shine.

WANTED, Dec. 1 (to precede the Regent Theatre, London).
Now booking 1925.

A. DOUGLASS,
Winter Gardens, New Brighton.

CHALMERS MACKEY.

"THE WEARIN' O' THE GREEN,"
Musical Comedy Costume Play.
One Long Scream of Laughter.

WANTED, Jan. 5 and 12.
Jan. 5 and 12.
Jan. 5 and 12.

CHALMERS MACKEY,
Princess' Theatre, Glasgow (3 weeks).

WANTED, Monday next,
CHARM'S PRODUCTIONS.
Comedy Revue,
"HULLO! BUBBLES,"
"HULLO! BUBBLES,"
in Five Scenes.
VACANT MONDAY NEXT, NOV. 10.
Also Nov. 17 and 24.
Cast includes Lola Charm.
22 Artists 22.
Refer manager here re show.
Wire, LEON, Coliseum, Ilkeston, Notts.

WANTED, First-class Theatres,
Payne Seddon and Clifton Alderson's Co.,
"THE FARMER'S WIFE."
Still playing to capacity in London.
The biggest laugh of the century.
Christmas, early January and Easter.

Mr. and Mrs. Edward Whitty's Co.,
"PLUS FOURS,"
The farcical success of two London Theatres,
Dec. 15, 22 (North).

THE FREDK. MOUILLOT OFFICES,
7-8, Leicester-place, W.C.2.

WANTED, Revues, big and small, for Nov. 24, Dec. 1, 8, 15, and 22. Full pars. to GEORGE BLISS'S AGENCY, 27, Hurst-street, Birmingham. 'Phone, Mid. 3338. Telegrams, "Comedy, Birmingham."

THEATRES WANTED.

AVERY HOPWOOD'S new comedy, "BACHELOR HUSBANDS."
West-End Production direct from THE ROYALTY THEATRE.
Company includes
CHRISTINE SILVER
as
Fifi Morgan.
WANTED, Bookings for early Spring, 1925.

By arrangement with Mr. Robert Macdonald.
"PEG O' MY HEART."
WANTED,
Spring dates, 1925.

MRS. BRANDON-THOMAS'S COMPANY
"CHARLEY'S AUNT."
WANTED, Nov. 24, Nov. 24.
Also Spring, 1925.

SIR CHARLES HAWTREY'S
Famous Farcical Comedy.
"THE PRIVATE SECRETARY."
WANTED, Nov. 24, Nov. 24, also Spring, 1925.

Address, CECIL BARTH,
37, King-st., Covent Garden, W.C.2.

WARDEN AND HOOPER'S PRODUCTIONS.

"THE LILIES OF THE FIELD."
WANTED, Dec. 1 and 29, Feb. 9 and 23, March 30, April 6 (?).
Once or Twice Nightly.

"OUR LIZ."
Twice Nightly Only.
Only vacancy this year, Dec. 8.

"GABRIELLE."
Vacant Dec. 8, London only.

"THE WAY OF AN EAGLE."
Vacant Dec. 1 and 8.
Once or Twice Nightly.

"DICK WHITTINGTON."
Artillery Theatre, Woolwich.

"SIX CYLINDER LOVE."
Booking later for 1925.

MILTON BODE & FRED W. WARDEN'S "THE RAT."
Packing the Garrick Theatre.
Once or Twice Nightly.
Vacant April 13, 20 (?), May 4, Aug. 10 and 17, Sept. 14 and 28, onward.

All communications,
K. F. HOOPER,
21, Panton-street, London, S.W.1.

"THE FAKE."
By Frederick Lonsdale.
From the Apollo, London.

WANTED, Nov. 17 (between Doncaster and Peterborough).
Dec. 1 (precede Cheltenham).
Nov. 17 and Dec. 1.

LAURENCE, this week, Grand, Swansea. Next week, Arcadia, Doncaster.

YOURKE CHALLENOR
and
FLORENCE TREVOR
present
their principal No. 1 Company,
"ARE YOU A MASON?"
"ARE YOU A MASON?"
"ARE YOU A MASON?"
WANTED, Nov. 17,
Once or twice nightly.
Thank A. W. Scholey for most happy and profitable week and offer of season date next year.
12 first-class artists. No doubles.
Coms., GENERAL MANAGER,
Leslie Neilson Clare, Theatre, Chichester.
Globe Theatre, Deal, next.

CHARLES MACDONA'S COMPANIES.

"QUALITY STREET."
WANTED, Nov. 10, 17 24, and on.
Also various dates, Spring 1925.

BERNARD SHAW REPERTORY.
Dec. 15 and 22 possibly vacant.
Also Dec. 29, Jan. 5, 12, 19, and 26.
April 6 and 13.
Only vacancies to Christmas, 1925.

CHARLES MACDONA,
10, Charing Cross-road,
W.C.2.

"SHIP AHOY!"
"SHIP AHOY!"
WANTED, Monday.
Printing ready.
GALLINORE PALACE, Measham, Leicestershire.

IMPERIAL GRAND OPERA COMPANY.
WANTED, Monday next,
between Newcastle and Nottingham.
Wire, S. WALMSLEY, Manager,
Theatre Royal, Blyth.
Once or twice nightly.

CAPITAL AND LABOUR REVUE.
WANTED, NOVEMBER 10. Wire, EDWARD CRANSTON, 19, Sackville-street, Piccadilly, W. 1.

For other Theatres Wanted see Displayed Wanted Section.

ARTISTS WANTED.

WANTED, for Revue,
Comedians who can play character parts.
Those with speciality preferred, or able to play instrument.
Long engagement to right people at right price.
Write, O'GORMAN BROS.,
Hippodrome, Bristol.

IDA LILLE.
WANTED, smart all-round Dancers. Season, London, and Tours.
Also Refined Pupils to Train.
Parts, Ballets, Tropes.
79, New Oxford-street, W.C.1.

WANTED, Children to train for Panto.; must be 14. Apply, ASKEW SCHOOL AND AGENCY, 1, Chenistongardens Studios, Kensington, W.8.

WANTED Known, 20 selected children will be trained at specially reduced fees for a Children's Ballet. Applicants chosen by private audition. Write, THE IOLANTHE SCHOOL OF DANCE, Westbourne Hall, W.2.

WANTED, small boys and girls, with good voices, for "Casey's Court," the star making company. WILL MURRAY, Hippo., Poplar, London. Next week, Metropole, Manchester.

STAFF VACANCIES.

WANTED, Billposters, two Top Laddermen and an Improver. Abstainers. Apply, stating experience and wages, to COVENTRY BILLPOSTING CO.

FANCY COSTUME DEPARTMENT.
WANTED, immediately, experienced Assistants (male and female), to hire out and sell Fancy Dresses; knowledge of the theatrical business essential. Apply personally any morning except Saturday, between 10.30 and 11.30, or by letter, to the STAFF MANAGER, A. W. Gamage, Ltd., 107, Hatton Garden, E.C.1.

STAFF WANTS.

WANTED, position as Manager or M.C. in high-class dance hall; tall, smart, 38 years; total abstainer; just concluded season one of the most exclusive dances on East Coast; highest references. Offers to K., 58, Eastboro', Scarboro'.

WANTED Known, GEO. HART, Scenic Artist, now at liberty. Reply, 127, Canterbury-road, Margate.

WANTED, joint engt. by first-class Operator and wife, Orch. Pianiste; 13 years' exp. Box 375, "The Era."

PANTOMIME ARTISTS WANTED.

WANTED, Pantomime Artists, Fairy Queen, Male Quartette, Ugly Sisters, Juvenile Troupe, Vocalists. Audition Wednesday, at 3 o'clock, FELDMANS, 125, Shaftesbury-avenue, W.

WANTED, good troupe Dancers; high kickers essential; Panto. tour. Call Thursday, 4-5. 3, Bedford-street, Strand.

WANTED, Ladies, train for Pantomime and Cabaret engagements. Apply now, FRANK PERRY'S Agency and School of Dancing, 145, Wardour-street, W.

LONDON PANTOMIME.
WANTED, small clever children; must sing and dance; ages 12-14. Audition Thursday, 5.30 to 7. 3, Bedford-street, Strand.

PANTOMIME ARTISTS' WANTS.

WANTED, Panto., by GORLANDO GIRLS. Acrobatic and Schottische Dancers. All coms., 2, Basset-chambers, Bedfordbury, W.C.2.

WANTED, Panto. or Revue by powerful baritone, Emperor, Demon, Cassim, Atkins, O.M., Sea, or any character part; sound, experienced actor; S.M. or A.S.M. 7, Stansfield-st., S.S., Blackpool.

MUSIC HALL ARTISTS' WANTS.

WANTED Known. I can open at once with these 3 acts: Smart Vent. Act, Sensational Speciality Act, Illusion and Magical Act. Offers to GODFREY, 5, Kelvin-road, Highbury, London, N.

HADLEY HARMAN,
Original Characteristic Comedian. "A Misery Mover."

WANTED, Monday next, also Nov. 10. Wire, 23, Acomb-street, Whitworth Park, Manchester.

WANTED, offers by THE DANIELS, high stilt niggers, dancers. B 105, Sherbourne-road, Birmingham.

CIRCUS ARTISTS WANTED.

WANTED! Wanted!! Wanted!!!
Circus and Rodeo Artists of all descriptions.
Wanted for
WESTERN RODEO COMPANY
under the direction of
TEX MILLER.

LADY AND GENT. TRICK RIDERS.
Cowboys and Cowgirls, with own Horses and Western Stock Saddles.
Whip Crackers and Rope Spinners.

BIG SENSATIONS THAT CAN DRAW FOR CIRCUS AND RODEO PROGRAMME.

Cossack Rider Speciality.
Menage Act.
Wood Cutters.
Slanting Rope Walker.

NOTHING TOO BIG THAT WILL COMBINE WITH FIRST-CLASS TOURING WESTERN SHOW.

Good salaries paid to the Artists with good Acts.
Steer Riders, Bulldoggers, Bronk Riders known to me, write at once.
Opening date, Nov. 15.
All the largest buildings have been secured for this Mammoth Show.
LONG TOUR.
SALARY SURE.
COWBOY OUTFIT ESSENTIAL.

Apply, Manager.
VICTOR ROBERTS,
15, Crown-chambers,
9, Regent-street, S.W.1.

WANTED, Cowboys, Cowgirls, Bronk-riders, Steer-riders, Bull-doggers, Fancy-ropers, Trick-riders. Send photos, if any, and lowest terms, MANAGER, Rodeo, 23, Tudor-street, Cardiff.

CIRCUS ARTISTS' WANTS.

WANTED Known, AGUBE GUDZOW, the Fearless Cossack Rider. The only Real Cossack Riding Act in existence.
98, Hackford-rd., Brixton, London, S.W.9.

WANTED Known, Comical Walker, Clown and Aguest, with good comic entries; also refined Globe Juggling speciality; now vac. Wire offers, COMICAL WALKER, 5, Thornley-street, Wolverhampton.

MUSICIANS WANTED.

WANTED, brilliant Solo Violinist, M.D.; young and good appearance; used to variety; comfortable, permanent post for the right man. Salary £5; 24 hours. Photos to MANAGER, West End Cinema, Edinburgh. References.

WANTED, MUSICAL DIRECTOR (good pianist and arranger) for Pantomime; rehearse Nov. 24, at Douglas, I. of M. State terms, references. Must be young. Six months' tour to the right man. DONALD KERR, Palace, East Ham. Next, Tivoli, Aberdeen.

WANTED Known, Army Bandmaster at liberty to take over an Amateur Band; terms moderate. 55, Millbrook-road, S.W.9.

WANTED, for large new cinema, N.E. Coast, M.D.; Violin preferred; experienced and up-to-date fitting pictures; twice nightly. State experience, salary, &c.; also Rep., 'Cello, and other instruments required. Apply, Box 380, "The Era."

WANTED, for Restaurant, Leader Violiniste (young lady), fully experienced in high-class music; 5½ daily; 3 meals provided; open Sunday next. Wire or write full particulars, with photo, age, and terms, to M. D., 30, Lonsdale-road, Oxford.

MUSICIANS WANTED.

TO MUSICAL CONDUCTORS.

WANTED, Gentleman, for above position, in one of the best theatres in Australasia, to form and control orchestra of about thirty musicians. Applicants should have extensive theatrical, operatic, and concert experience, be not more than forty years of age, and of British descent. Undeniable musical references essential. Comfortable, permanent engagement and first-class salary to first-class artist. Successful applicant will be required to sail from England about next April. Fare paid.

Applications, with full details of musical career and salary required, will be treated as strictly confidential, and may be sent by letter only to
MUSICAL CONDUCTOR,
c/o Willings, 33, Knightsbridge, London, S.W.1.

WANTED, good Leader-Violin (lady), big tone and good sight reader, to lead small orchestra; library found; audition 11 a.m. Thursday. KENNINGTON THEATRE, S.E.11.

WANTED, Leader, also 'Cellist; must be experienced in pictures and variety. Good sight readers and tone essential. Evenings only (no Sundays). Only first-class musicians need apply, to J. BRAVERY, Amity Hall, Poole, Dorset, stating terms and refs.

WANTED, first-class Leader Violinist for Empire, Bedford; pictures only; three times daily. State terms and refs. to BLAKE BROS., Bedford.

WANTED, Musicians, at First-class Variety Halls.
SWANSEA EMPIRE.—LEADER.
HULL PALACE.—'CELLIST.
Applicants must be experienced and thoroughly competent. Write, with full particulars, copies of references, &c., to the MANAGER at the above-mentioned Hall.

WANTED, for High-class Cinema, Good Leader Violinist and Repet., for Relief Orchestra; 3½ daily; no Sundays; open Nov. 17; must be fully experienced or useless. Also 'Cellist for same. Age, terms, and full particulars to M. D., 30, Lonsdale-road, Oxford.

WANTED, lady Violiniste to join lady Pianiste for engagement. Write for appointment. DANIELS, 38, Leander-road, Brixton Hill, S.W.2.

WANTED, good Violinists, for Staff Band. Apply, DIRECTOR OF MUSIC, R.M. Barracks, Deal.

WANTED, Violinist, for Cinema; six days, mats. and evenings; M.U. rates. Give refs., &c. Box 355, "The Era."

WANTED, immediately, smart young Violinist (gent.); about 20; to join dance trio; permanency; experience, tone, and reading essential; average salary £2 15s. to £4 a week. Applications, with photo, W. J. MOLLON, 25, Highweek-road, Newton Abbot, Devon.

WANTED, good First Violin, cinema. Apply by letter, stating age, experience, and wages required. WARMAN, Empire, High-street, Wanstead.

WANTED, for 3 days, commencing Nov. 10, for "Scaramouche," Violinist and Tympanist and effects. Apply, MANAGER, Palladium, Epsom.

WANTED, Violinist, for Sunday evenings, in Clacton. Apply, COOK, Grandchester, Ennis-road, Clacton-on-Sea.

WANTED, good Rept. Violin, to open Monday next; evenings only. State terms, age, and last two refs. to MUSICAL DIRECTOR, Empire, Smethwick, Birmingham.

WANTED, good lady 'Celliste for high class café; experienced and good sight reader. Apply, MISS OVERBURY, 55, Holly-walk, Leamington Spa.

WANTED, 'Cellist, for Quartette, no Sunday, for cinema. Apply, PARAGON PALACE, Southall, Middlesex, with references and wages required.

WANTED, thoroughly competent 'Cellist; must have powerful tone and be experienced in high-class music, Tavans, &c. Oxford Theatre, Workington, Pictures, twice nightly. Apply to NATHAN JONES, A.L.C.M., M. D., 28, Finkle-street, Workington.

WANTED, 'Cellist, lady or gentleman, for hotel on South Coast; double on Saxophone or Trumpet preferred (a good Trumpet provided), or would give free instruction on Sax. to suitable applicant; must produce good tone on 'Cello; experienced in Tavan, &c.; young, well dressed; commence Saturday next. Apply, with instrument, 12 to 2 p.m., ZELBA, 77, New Oxford-street, W.C.

WANTED, First-class 'Cellist, also Flautist, for continuous Cinema, in Bournemouth; permanent positions for brilliant performers. Terms and references to J. ROSTER LATHAM, 2, Stoneleigh-terrace, Coventry.

WANTED, a Good Orch. 'Cello (big tone). Call with same (mornings only), 28, Finchley-road, Kennington, London, S.E.17.

WANTED, at once, for Globe Cinema, Plumstead, 'Cellist (lady or gent.); 6 even., 2 mats. Write, M. D., 21, Kenilworth-court, Putney, S.W.15.

BOURNEMOUTH ELECTRIC THEATRE.
WANTED, 'Cellist; must be first-class reader and soloist; approximate hours 36; no Sundays. Apply, stating lowest terms, together with refs., to D. C. RONALD, M.D.

WANTED, First-class 'Cello and Violinist; No. 1 production. Apply, lowest terms and photo, to P. M. TURNER, 5, Longbeach-road, Lavender Hill, London, S.W.11.

WANTED, 'Cellist, 6 evenings, 2 mats.
Apply, QUEEN'S HALL, Enfield.

WANTED, Bass, for Sunday evenings in Clacton. Apply, COOK, "Grandchester," Ennis-road, Clacton-on-Sea.

COUNTY MENTAL HOSPITAL, STAFFORD.
WANTED, Male Attendant (unmarried), immediately; good Clarinet Player (able to play Solo); ex-Army bandsman preferred. Previous Mental Hospital experience not essential. Wages commence 41s. 6d. weekly and present bonus 12s. 11d. weekly (total, 54s. 5d.), from which 19s. 10d. will be deducted for full week's board, lodging, laundry, &c.; deductions will also be made for pension purposes. Uniform provided.
Applications, stating age, qualifications, &c., to be addressed THE MEDICAL SUPERINTENDENT, County Mental Hospital, Stafford.

CITY OF BIRMINGHAM ORCHESTRA.
WANTED, First Clarinet (low pitch), at once, till end March. Must be thoroughly exp. in highest class symphony work. Fees for engagements at present booked average £4 10s. per week. Average number of playing hours (including rehearsals), twelve per week. References and full particulars to
SECRETARY, City Orchestra, 161, Corporation-street, Birmingham.

MUSICIANS WANTED.

WESTBOURNE PARK STUDIOS AND AGENCY,
Woodfield-road, Paddington, W.9.
Bus 28, 31, 46, or three minutes from Westbourne Park Station.
Licensed annually by L.C.C.

Lessee and Manager:
WILFRED E. BOYCOTT
(Manager for Fritz Kreisler for 7 years, and late of Vert's Agency, Cork-street, W.).

WANTED Known,
MAUD RISELEY, A.R.A.M.,
Violinist and Musical Director,
HOLDS ORCHESTRAL CLASSES DAILY for all instruments at above studios.

Music from library of 3,000.
Numbers rehearsed and lent for home study.
CINEMA experience given and engagements provided.
Over 40 members now in good engagements.

VIOLIN Lessons Given (Sauret method).

COMPLETE Orchestras or Individual Artists provided at shortest notice.
WANTED KNOWN. Owing to our excellent coaching 11 members of our Classes obtained good permanencies during the latter part of October, some in open competition.
We are now forming Trios and Quartettes for café, hotel, and cinema engagements. Vacancies to be filled in a new café now reaching completion.
New members wishing to join such combines can REHEARSE FREE in the afternoons at our Rehearsal Hall. Free use of Library included.
All communications to W. E. BOYCOTT.

WANTED, AT ONCE.
SAXOPHONE PLAYERS.
For No. 1 Band Touring in Revue.
Must be First-class Musicians, able to read and memorise. Good tone essential.
Write, enclosing photo, salary required, age, previous experience, and how many instruments played, to
TEDDY MORRIS,
Hippodrome, St. Helens.

Also Wanted, Smart Acrobatic Dancers, for Chorus Work.

Write as above.

WANTED, a good Saxophone player; also other Instrumentalists, for evening dance; for London and country. State terms. Box 365, "The Era."

WANTED, at once, E flat Saxophone, double Clarinet preferred; M.U. terms. Write, FIFE CONCERT AGENCY, Dunfermline.

WANTED, Sax Player, Fox Reval; long tour; open at once. Wire lowest terms, RAY, Hippodrome, Notting ham.

WANTED, Pianiste, for small cinema, 6 to 10.20; matinée Saturdays and Bank holidays. State date can start, experience, reference, and salary.
Apply to BARRINGTON LYNHAM,
Victoria-mansions, Newmarket.

WANTED, Dance Pianists, for first-class engagements; experienced and with up-to-date library; those able to sing preferred; thumpers and vampers save stamps. Letters only.
LIONEL MURRAY,
64, Rannock-road, W.6.

WANTED, a first-class Orchestral Pianist (gent.), for Queen's Cinema, Bayswater, W.; must be good reader and smart at changing, otherwise useless. Apply, M. D., Wednesday, 11.30.

WANTED, open Nov. 10, first-class Orchestral-Pianist; must be conversant with high-class programmes; 5 hours daily, 6 days weekly. Apply, MANAGER, Palladium, Epsom.

WANTED, Experienced Orchestral Pianist; must be quick reader. Send particulars, S. CARLTON, Regent Picture House, Hounslow.

WANTED, immediately, first-class Orchestral-Pianist (gent.); permanency, starting Monday next. Forward two last references. J. WURM, Parade Cinema, Margate.

WANTED, Orch. Pianist; first-class reader; audition any evening this week. SAVOY, Uxbridge.

WANTED, immediately, first-class Orchestral-Pianist; S.E. London; pictures; permanent and comfortable engagement; evenings. Box 378, "The Era."

WANTED, lady Jazz Banjo and Drummer for Touring Revue, London. Applications only, HEARN, N.V.A., 18, Charing Cross-rd.

WANTED, First-class Cimbalom Player; must be able to read music and extemporise. VIOLINIST, 81, Marylands-road, Paddington, W.9.

WANTED, Next Monday, for fortnight, Good Drummer, for Musical Comedy, also 'Cello and Flute. Inclusive terms to HORACE TEAGUE, M. D., Opera House, Cheltenham.

WANTED, Drummer, with Tymps., 5 evenings; no Sundays; exp. pictures; S.W.6 district. Reply, BARRON, 43, Allenburgh-avenue, Northfields, W.5.

WANTED, Drummer, with Tymps. and usual effects; thoroughly experienced; A.M.U. terms; open at once. Full particulars and reference to MANAGER, Grand Opera House, Belfast.

WANTED, Trio, for cinema, Pianist, Violinist, and 'Cellist; must have large library of up-to-date music; evenings and two matinées; experience in fitting pictures necessary. State salary required when writing. MANAGER, Arcade, Camberley, Surrey.

WANTED, Piano, 'Cello, and Organist, for cinema in Carnarvon; twice nightly; permanency for right people; last refs. and lowest terms and age. Apply, Box 353, "The Era."

WANTED, Jazz Pianist, Saxophonist, and Drummer; evenings only. Write, 40, Atholl-street, E.14.

WANTED, Trio for café; gentlemen. Apply, M. D., Bungalow Café, Southampton.

WANTED, brilliant Violin Leader, 5 mats., evenings, £7; also 'Cellist, 2 mats., evenings, £4 10s.; also Tympanist and effects, &c.; cinema; males. State age, when can open, &c., to H. BOLTON, 10, Richmond-ave., Sedgeley Park, Manchester.

BIRMINGHAM CITY POLICE BAND.
WANTED, competent Oboe, Tympani, and Side Drum Players; must be competent performers; age under 30; height 5ft. 8in. Commencing pay, 70s., plus allowance for boots, rent, and band. Good service and widows' pensions. Apply, with full particulars of career, to the CHIEF CONSTABLE (Recruiting), Birmingham.

WANTED Known, Violinist offers to amateur instrumentalists the opportunity of practising together under experienced Leader, from large library of orchestral and cinema music, for quite small fee; splendid chance for musicians entering the profession to play together good class music, which is also lent for home study. Special classes for children and beginners on Saturdays. Full particulars from VIOLINIST, 81, St. Mark's-road, North Kensington, W.10.

MUSICIANS WANTED.

ALL INSTRUMENTALISTS.

A STEP TAKEN IN
THE RIGHT DIRECTION TO
SATISFY YOUR AMBITION.

THE BUSY TIME IS CLOSE UPON US. START NOW! DO NOT LOSE TIME.

WANTED Known,

TO OBTAIN AN ENGAGEMENT IN AN ORCHESTRA WHICH YOU SO MUCH DESIRE, YOU SHOULD HAVE A POLISHING-UP COURSE, AND TO OBTAIN THIS YOU CANNOT DO BETTER THAN PLACE YOURSELF IN THE HANDS OF
THE PRACTICAL INSTRUCTORS

AT THE CINEMA BUREAU,

18, CECIL-COURT,
W.C.2,

WHO HAVE EXCELLENT FACILITIES FOR PLACING YOU IN A DECENT ENGAGEMENT WHEN PROFICIENT, AS THEY ARE
THE OLD-ESTABLISHED RECOGNISED BUREAU IN THE CINEMA TRADE.

WE ARE SENDING OUT EXPERIENCED ORCHESTRAS, QUARTETTES, AND INDIVIDUAL MUSICIANS EVERY DAY.

Good Deputies always on hand.

CINEMA BUREAU,

Orchestral Department,

18, CECIL-COURT, W.C.

'Phone, Gerrard 1414. Reg. L.C.C.

Good opportunity for young musicians abroad.

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The London County Council gives notice that the Annual Meeting for the Licensing of Employment Agencies will be held at the County Hall, Westminster Bridge, S.E.1, on Friday, Dec. 5, 1924, when the Council will hear any objections to the grant or renewal of licences.
Objections must be sent to the Clerk of the Council before the meeting.
JAMES BIRD,
Clerk of the London County Council.
The County Hall,
Westminster Bridge, S.E.1.
Nov. 4, 1924.

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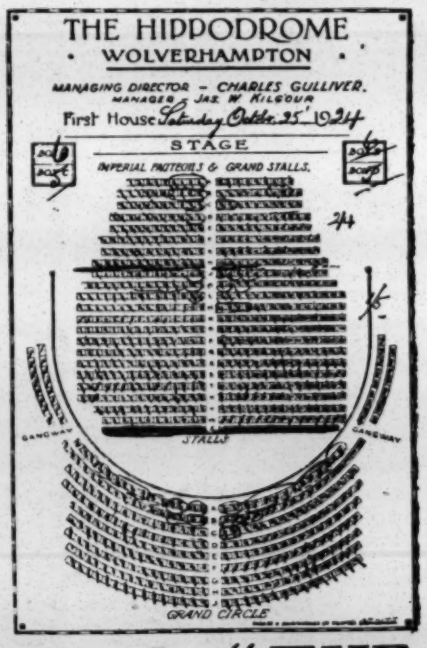

THE HIPPODROME
• WOLVERHAMPTON •
MANAGING DIRECTOR – CHARLES GULLIVER.
MANAGER – JAS. W. KILGOUR
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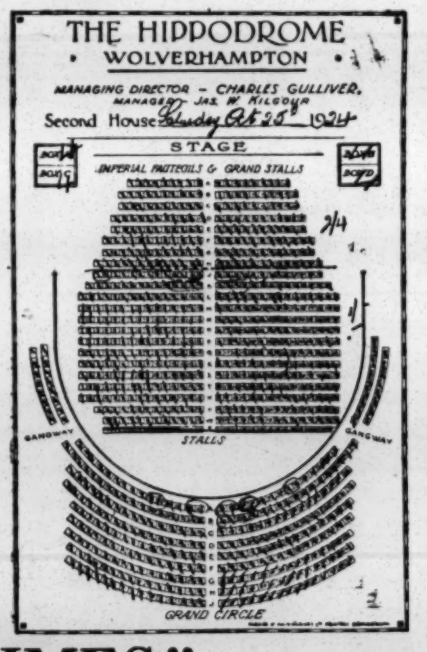

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IN BETWEEN THE SHOWERS
JUST A DREAM OF YOU, DEAR
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WHY DID YOU CREEP INTO MY HEART?
I WONDER WHAT'S BECOME OF SALLY?

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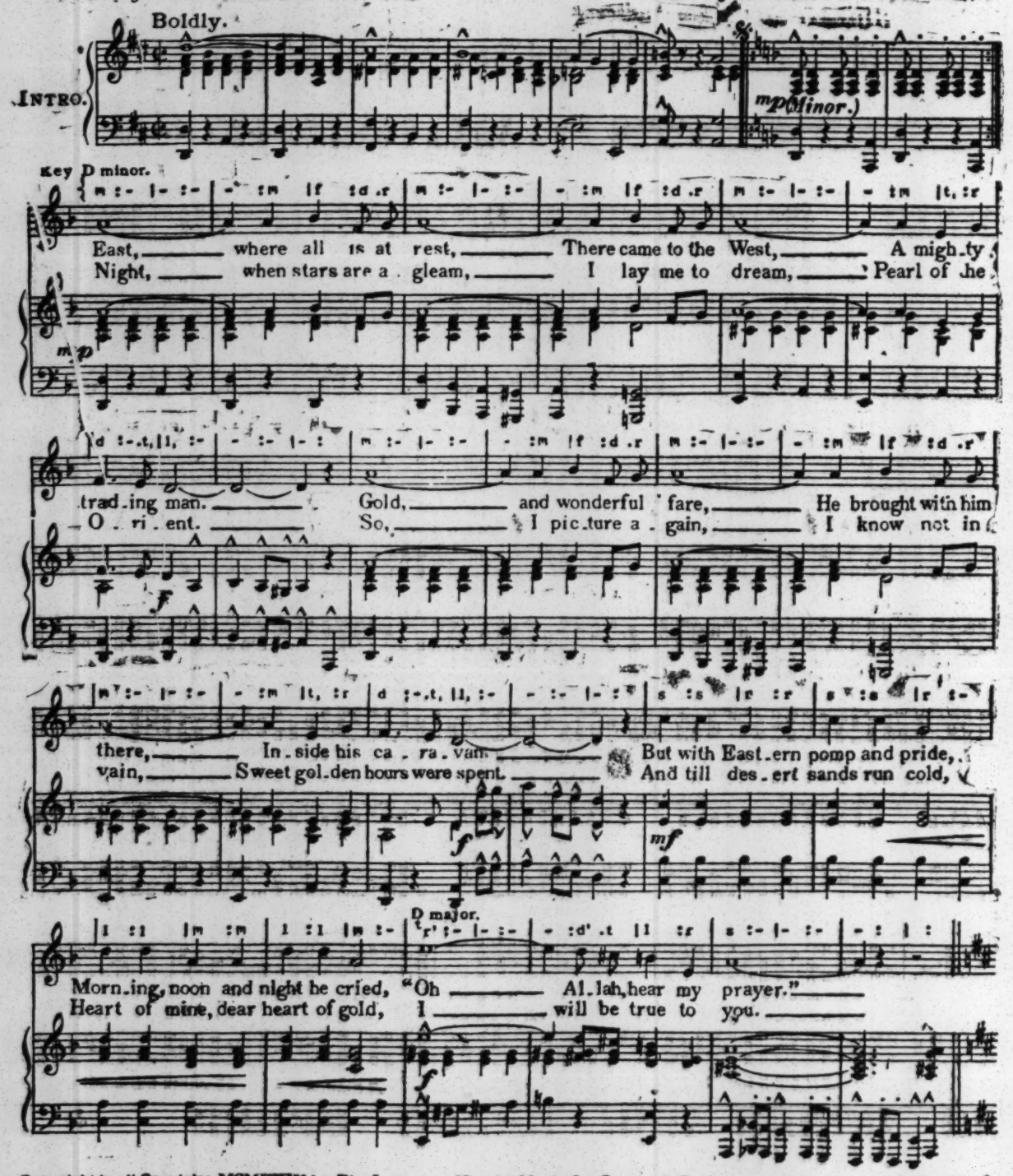
Boldly.
INTRO.
mp (Minor.)
Key D minor.
East, where all is at rest, There came to the West, A mighty
Night, when stars are a gleam, I lay me to dream, Pearl of the
mp
trad.ing man. Gold, and wonderful fare, He brought with him
O.ri.ent. So, I pic.ture a.gain, I know not in
there, In.side his ca.ra.van But with East.ern pomp and pride,
vain, Sweet gol.den hours were spent. And till des.ert sands run cold,
mf
D major.
Morn.ing, noon and night he cried, "Oh Al.lah, hear my prayer."
Heart of mine, dear heart of gold, I will be true to you.

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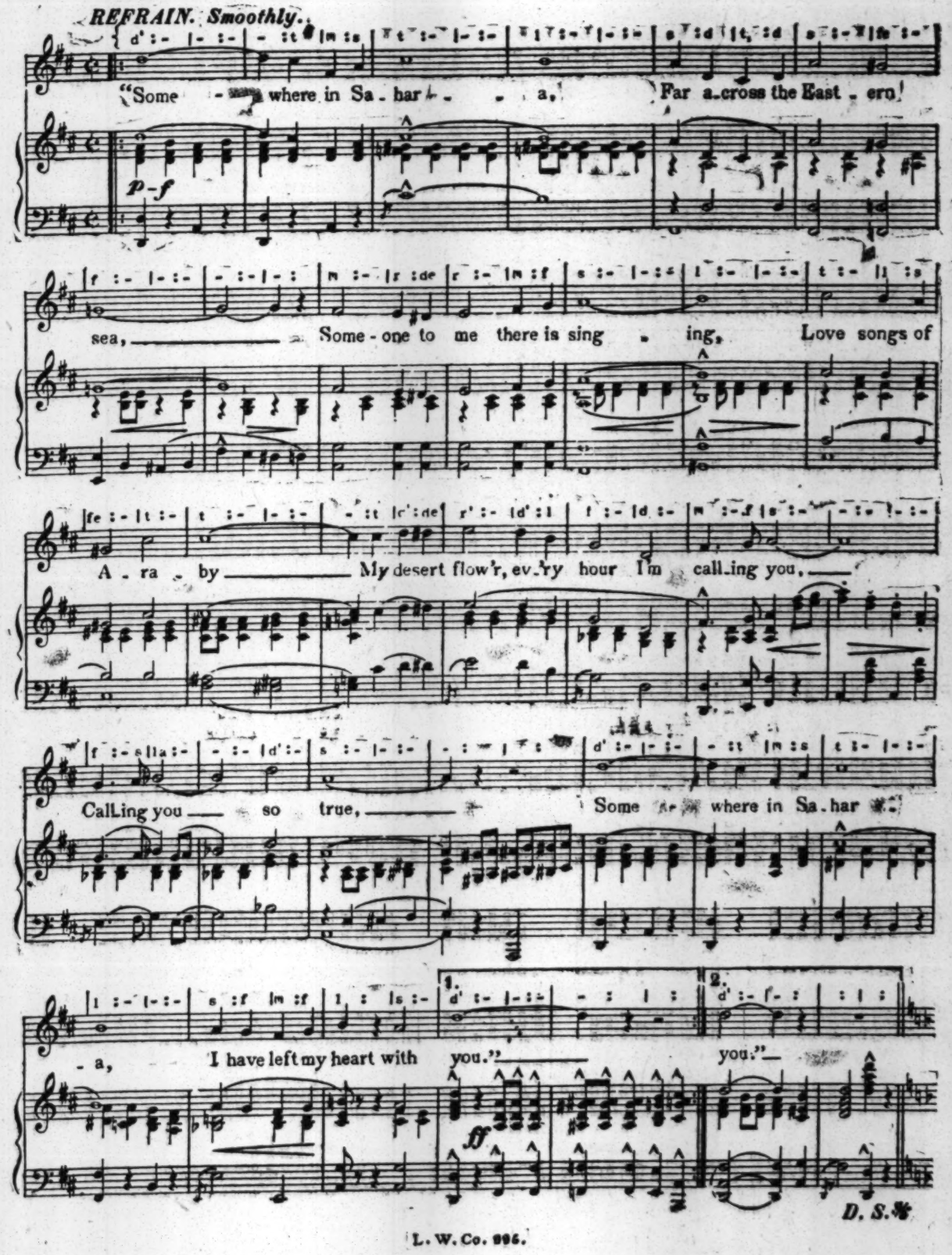
"Some where in Sa.har.a, Far a.cross the East.ern
p-f
sea, Some-one to me there is sing.ing, Love songs of
A.ra.by My desert flow'r, ev.'ry hour I'm call.ing you,
CalLing you so true, Some where in Sa.har.a,
1. 2.
.a, I have left my heart with you." you."
ff
D. S.%

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THEATRICAL GOSSIP.

The Theatrical Dispute—"Husband Love" at Putney—The Garden Theatre.

The Theatrical Dispute.

During last week, at Liverpool, writes our correspondent, a boycott was declared by the Actors' Association against three of Messrs. Macdonald and Young's companies.

The manager of the Olympia, where "The Maid of the Mountains" was being presented, said to a pressman: "A few men are parading outside the theatre distributing handbills, asking people to keep away from the theatre. We shall be open and carry on as usual."

Mr. W. W. Keily, who has had a great week with "Pollyanna," considering the elections, said: "A man outside the theatre is carrying a placard asking people to keep away from "Pollyanna." We don't worry."

The manager of the Metropole, Bootle, near Liverpool, where "Betty" was the attraction, said: "They did not keep threepence out of our theatre."

A Winner?

Mr. J. Bannister Howard has purchased a yearling filly by Roseland, out of Ashgrove, which he has named Blue Curtain. She will be trained by Alfred Day, at Arundel.

"Husband Love."

The next production at the Grand Theatre, Putney Bridge (by arrangement with Partnership Players) will be on Monday, Nov. 10, at 8, when the film stars, Guy Newall and Ivy Duke, will appear personally in a new play entitled "Husband Love," adapted from the novel by Guy Newall. There will be matinées on Thursdays and Saturdays at 2.30.

"Sheeny Todski."

After "St. Wanglia, the Witch of Fleet Street," their first production, comes the Peasant Players' "Sheeny Todski, the Modern Barber of Fleet Street," which is to be presented on a date yet to be fixed. This "skit on things topical" will again be impromptu, each player composing his or her own lines. G. K. Chesterton has promised to take part, and with him A. P. Herbert, W. R. Titterton, D. B. Wyndham Lewis, and Hugh Martin. Ralph Neale will produce. The Society is open to receive new members, both playing and non-playing, and particulars can be obtained from the Secretary, 3, Fleet-street, E.C.4.

"The First Kiss."

Mr. W. J. Wilson's production of "The First Kiss," previously called "The Butterfly," will be presented by Mr. Charles Gulliver at the New Oxford on Monday. The music is by Pablo Luna, and the book and lyrics by Boyle Lawrence. The cast will include Desiree Ellinger, Gregory Stroud, Denier Warren, Percy Parsons and Courtice Pounds. With this production the New Oxford becomes once again a once-nightly theatre at West End prices.

The Repertory Players.

Temple Thurston's drama, "Judas Iscariot," which has never been done on any stage, will be presented by the Repertory Players on Nov. 23. The author is personally superintending the production, in which the title rôle will be played by Campbell Gullan, and the part of the Mother and Father of Judas by Louise Hampton and Frank Vosper. Special music is being composed by Norman O'Neill.

Miss Ethel Irving and "East Lynne."

Miss Ethel Irving has acquired—and early in the New Year will present and play the part of Lady Isobel in—an entirely new dramatisation, by Marion Fawcett, of Mrs. Henry Wood's novel, "East Lynne."

Fortune Theatre.

The work of furnishing the Fortune Theatre having taken longer to complete than anticipated, the opening, fixed for November 1, has been postponed for one week, to Saturday afternoon, November 8, when the first performance of Laurence Cowen's "Sinners" will be given. Bookings for that and subsequent performances can be made at the Theatre and through the libraries.

Mr. Arthur C. Chapman.

Mr. Arthur C. Chapman celebrates his centenary production with "The Rebel Maid" for the Northern Polytechnic Operatic Society. He has been producing operas since 1906 for most of the better-known societies, and last week he was responsible for the production of "The Gondoliers," organised by the leading amateur societies of London at the Scala Theatre.

The Garden Theatre.

The inaugural performances of the new Garden Theatre (of which Mr. G. K. Chesterton and Mr. J. T. Grein are presidents) will be given to-morrow and on Sunday at 40, Hamilton-terrace, N.W.8. The programme will consist of "A Puppet Play," by Alfred Kreymbourg; "The Crier by Night," by Gordon Bottomley; and "Sham," an American comedy by Frank Tompkins. Barbara Morley Horder, Orlando Bennett and Frederick T. Cooper will play leading parts. The Garden Theatre, which is equipped like an ordinary playhouse, accommodates 100 people.

The Actors' Club.

A dinner and carnival dance, commencing at 7.30 p.m., has now been arranged for Armistice Night, and it is hoped to make it as great a success as the one held last year. Tickets are 6s. 6d. and 7s. 6d. to guests, and the dinner alone, 4s. and 4s. 6d. to guests. These may be had from the Club or from members of the Entertainments Committee. The Club will be open all night.

Ipswich Municipal Election.

Mr. Douglas F. Bostock, manager of the Ipswich Lyceum and the Hippodrome, was elected to the Town Council on Saturday last in the Conservative interest, heading the poll with a large majority over two Labour candidates.

In Memory of Merlin Morgan.

In memory of the late Merlin Morgan, the composer and musical director, a special matinée will be given at the Palladium on Sunday, November 9 Well-known artists who have promised to appear include Jose Collins, Gabrielle Ray, Clara Evelyn, Ethel Cadman, Hugh Wakefield, George Graves, Arthur Wontner, Harry Dearth, Harry Welchman, Mark Lester, Herbert Cave, Percy Heming, Evelyn Laye, Blanche Tomlin, Adrienne Brune, Lilian Davies, Joyce Carey, Ivor Novello, Huntley Wright, George Buck, Thorpe Bates, A. W. Baskcomb, Robert Michaelis, Ivor Foster, the London Welsh Male Choir, and the Daly's Theatre Orchestra.

Herman Finck, Howard Carr, K. Ernest Irving, and Arthur Wood will share the conducting.

Grand Theatre, Croydon.

Mr. Chas. Doran is this week paying his annual visit to the Grand Theatre, Croydon, with his Shakespearean company, opening with "The Taming of the Shrew" on Monday evening. Mr. Doran was warmly acclaimed for his impersonation of Petruchio. He was very ably supported by Miss Barbara Everest as the turbulent and subsequently submissive Kate. Other plays to be presented during the week include "As You Like It," "Macbeth," "Midsummer Night's Dream," "Twelfth Night," and "The Merchant of Venice."

Second Edition of "Yoicks!"

Donald Calthrop has now substituted Saturday afternoon, Nov. 15, as the date of production, at the Kingsway Theatre, of the second edition of "Yoicks!" Renée Mayer and Laura Cowie will join the company. There will be new sketches by John Hastings Turner and others, and new musical numbers by Eugene Brookfield and others; while sketches and numbers remaining over from the first edition will include "The Erring Wife," "Love's Young Dream," "I Knew Something!" and "Memory Lane."

The Phœnix.

In the cast of Ben Jonson's "Epicoene," which the Phœnix is to produce on Sunday, Nov. 16, and the following Tuesday afternoon, will be Messrs. Alfred Clark, Harold Scott, George Zucco and Godfrey Winn (who will play the title-rôle of the "Silent Woman"), and Misses Marion Lind, Hilda Sims, and Winifred Evans. Particulars of membership may be obtained from the secretary, at 36, Southampton-street, Strand, W.C.2.

The Late C. Whitley Ward.

C. Whitley Ward, who passed away at his residence, 60, St. Paul's-road, Canonbury, N., on Oct. 27, was a veteran of the old school of actors. He started at the old King's Cross Theatre with the late Harry Crouch. His first professional appearance was with Mrs. Rousby, at the Queen's, in "Twixt Axe and Crown." He afterwards joined William Creswick at the old Surrey, under the management of the late William Holland, in "Virginius" and a long series of Shakespearean plays. He appeared at the Imperial, Westminster, as Captain Rolando in "The Honeymoon," under the management of Captain Disney Roebuck. From the Imperial he went to the Olympic Theatre, playing leading parts with the late Miss Ada Ward. At Old Sadler's Wells he took the leading part in Shakespearean productions, and he also figured prominently in the provincial theatres associated with the late Edmund Tearle, playing Iago, Cassius, and Joseph Surface. After an extended tour as far north as Aberdeen, he returned to London and appeared at the old Princess's Theatre with Miss Grace Hawthorne in "Theodora." Afterwards he appeared as Claud Frollo, Robert McCair, and Stephen Plumbe in "All that Glitters." His last appearance in London was in "The Speckled Band."

BIRTHDAYS OF THE WEEK.

Many Happy Returns to—

Hubert Bath, Thursday, Nov. 6.
W. Scott, Friday, Nov. 7.
Madeline Seymour, Friday, Nov. 7.
Walter Scott, Friday, Nov. 7.
Leslie Stiles, Saturday, Nov. 8.
G. B. Andrews, Saturday, Nov. 8.
W. Forster, Saturday, Nov. 8.
Fred Terry, Sunday, Nov. 9.
Claude Rains, Monday, Nov. 10.
J. B. Mulholland, Tuesday, Nov. 11.
Dan Rolyat, Tuesday, Nov. 11.
Maude Adams, Tuesday, Nov. 11.
Maurice Elvey, Tuesday, Nov. 11.
Peter Davey, Tuesday, Nov. 11.
W. G. Fay, Wednesday, Nov. 12.
Akerman May, Wednesday, Nov. 12.
Marjorie Gordon, Wed., Nov. 12.

THEATRICAL PROFIT AND LOSS.

Mr. Cochran on Entertainment Finance.

The powers of attraction possessed by Mr. C. B. Cochran were proved at the Hotel Cecil on Sunday, when he drew the largest assembly since the war to the discussions of the O.P. Club to hear him discourse on "Bread (and Butter) and Circuses."

Mr. James Agate occupied the chair, and declared that there was an old saying which applied admirably to Mr. Cochran. It ran, "Money lost—nothing lost; honour lost—much lost; pluck lost—everything lost." Mr. Cochran may have sometimes lost the first; he had never lost the other two.

A "Horrible Example."

Mr. Cochran, who was very cordially received, said he was under the impression that he was being invited to one of the sumptuous banquets given by the O.P. Club, and though he always dodged any sort of public speaking in his present impecunious position, he could not refuse an invitation to dinner. (Laughter.) He was horrified to find that he had been announced to lecture. He had not lectured since he was a schoolboy when he belonged to what was called a mutual improvement debating society. He was down for a lecture on "Mammalia, or Animals Who Suckle Their Young." The headmaster saw a notice of this lecture and made some caustic remarks at dinner. "I see," he said, "that Cochran, senior, is announced to give a lecture on the subject of 'Mammalia.' Had he chosen for his theme Disorderly and Rebellious Conduct, I think it would be one with which he is more familiar." He was, at any rate, familiar with his subject to-night, although, in inviting him to talk on the finance of the theatre, he suspected that Mr. Hentschel had in his mind what temperance lecturers used to call "horrible examples."

The show business, so far as he was concerned, embraced everything, from performing fleas to "Hamlet"; from "Jo Jo, the Dog-faced Boy," to Euripedes. Talking of performing fleas, he recalled an occasion when an enterprising showman built a Midget City on Coney Island, with miniature streets, houses, theatres, &c., and Mr. Cochran suggested that he should complete the scheme with a troupe of the smallest actors in the world. He suggested the name of a Scotchman who could provide a troupe, and he was accordingly commissioned to do so. Unhappily, the insects went off their feed on board ship and died. The trainer would have organised another troupe, but strange to say, in the whole of America they could not find another flea. (Laughter.)

Theatrical Excuses.

Mr. Cochran said his experience of the show world went back over thirty years. Excuses, he declared, were always found for bad business. One of his managers in the West End was a marvel at the art. He always greeted him (Mr. Cochran) with a smile and the remark, "Pretty good house to-night, sir; pretty good house—considering." Seeing his face growing rather despondent, he said to Mr. Cochran, "What can you expect just before Christmas?" And a week after Christmas he would say, "You must give 'em time to get over Christmas." It was the same at Easter and other holidays. Then in the summer time the manager would say, "Would *you* go into a theatre in this weather?" Or when it rained, "Would *you* leave your home a night like this?" Now he reckoned there were two whole weeks in the year which were good for theatrical business, provided the weather was right. (Laughter.)

Play Production Lottery.

A lot of nonsense was talked about theatrical finance. Profits and losses were greatly exaggerated. In respect of his own experiences in the theatrical world, Mr. Cochran said that he realised as much as anyone the lottery it was to select a play for production. Under present conditions there was the greatest possible risk in producing good plays. He denied the published statement that "The Better 'Ole" was forced upon him, and that he produced it against his own judgment, and thereby unwittingly made a fortune. He did not make the money he was supposed to, for he had to take the theatre, not on a rental, but on a sharing basis, and during the first year's run of that popular show he had paid the Oxford Theatre directors no less a sum than £40,000. The productions that had given him the greatest pleasure were his revues, especially, he added, after he had seen the others.

When he struck a winner he did not say, "How clever I am!" but, "How fortunate I have been!"

Mr. Cochran referred to the losses which resulted through the indisposition of Mlle. Delysia during the run of "Mayfair and Montmartre," and to the small support accorded to "Anna Christie." In eleven years he had spent over half a million sterling on theatrical production, and, with the exception of about £30,000, the whole of that sum had come out of his own pocket and from his own earnings. He was convinced that if the expenses of producing good plays were balanced with the profits they would show an enormous deficit. Plays with doubtful commercial value could only be risked at theatres with tiny rentals, at small expense. He would like to see more of theatres such as that run by Mr. Norman Macdermott. He would confide to them a secret ambition—he would very much like one himself. (Applause.)

"THE LEOPARD MEN."

Drama, in Seven Scenes, by Harry J. Clifford. Produced at the Crown Theatre, Eccles, on Monday, Nov. 3.

James Carr ..... Charles Brandon
Auwudu Kano ..... Douglas Ives
Mr. Wesley ..... William Brookfield
Tim Sullivan ..... Charles Carte
Freddy Weston ..... Harry J. Clifford
Major Turnbull .... Edward Valentine
Corporal Jibirrim ..... Lewis Nanton
Captain Duffield ..... Arthur Pringle
Rev. Mr. Oakley ..... Arthur Pringle
Jinni ..... Betty Booth
Lady Jefferson ..... Gertrude Bonsor
Prudence ..... Amy Hardcastle
Hannah ..... May Day
Fatuma Filani ..... Beryl Adair
Edith Jefferson ..... Marie Paxton

The production of a new play signalises the 30th consecutive week of repertory presented by the Broadhead Players at the Crown Theatre, Eccles, with the added interest that the author, who has written "The Leopard Men" from actual experience, is a member of the company. As a first effort Mr. Harry J. Clifford has turned out a creditable and promising achievement. James Carr, a planter in Nigeria, has sent for an English girl, Edith Jefferson, to come out and marry him. He is a drunkard, a "rotter," and has already loved at least one native woman, Fatuma Filani, and it is soon made clear that the girl, whom we meet on board ship with her mother and friends, is merely sacrificing herself to Carr, because of a great service he had rendered her dead father in the former's better days. The coming also of handsome Freddy Weston with the company obviously provides the key to the issue, for Freddy and Edith were sweethearts when boy and girl together. A certain tragic element is introduced through Fatuma, who, now spurned by Carr, resolves to avenge the slight in a terrifying way. This is to deal with him as the Leopard Men, a native tribe, deal with their enemies—pounce upon them under a leopard's skin, and rend their throats with steel claws. The seven scenes of the action all tend to this, the rather sentimental death of Carr at the hands (or claws) of Fatuma, and the union of Edith and Freddy Weston. As a matter of fact, no fewer than four couples decide to pair off at the close, with the promise of a fifth. The story contains many entertaining comedy interludes and, at times, some clever and effective dialogue, and it had also the advantage on Monday of being very well acted.

Mr. Charles Brandon gave a quite convincing portrayal of James Carr, the drunken planter, and Mr. Harry J. Clifford's impersonation of Freddy Weston was in his best heroic style. As Edith Jefferson, Miss Marie Paxton was attractive and efficient. Miss Beryl Adair's Fatuma Filani, a difficult rôle to play convincingly, was extremely well done, and pleasing impersonations were given also by Miss Gertrude Bonsor as Lady Jefferson, Miss Amy Hardcastle as Prudence (her niece), Miss May Day as Hannah (the maid), and little Miss Betty Booth as Jinni, a native girl. Mr. Charles Carte as Tim Sullivan, the Irishman, infused hearty humour into his lines, and other good performances were those of Mr. Douglas Ives, Mr. William Brookfield, Mr. Edward Valentine, Mr. Lewis Nanton, and Mr. Arthur Pringle.

REPERTORY AT SOUTHEND.

A well-attended social, promoted by the Southend Repertory Club, was held at the Palace Hotel on Saturday, the chairman of the club, Mr. J. J. Richie, presiding. Major Hodgson-Bentley, director of the Repertory Company, in outlining their future programme, said so far they had kept off Shakespeare because they did not know how it would be received. It was a most expensive production at any time, and so far they had hardly cared to risk it, but they had seen what the British Empire Shakespeare Society did, and during the week they were at the Ambassadors Theatre they took enough money to pay all expenses, and so his company had decided to put on one of Shakespeare's plays on popular lines, and "Hamlet" had been decided upon. They were making every effort so that it should be the biggest thing his company had ever attempted. It was to be produced after his own mind and the ideal of how a Shakespearean play should be produced. In Irving's time these plays were produced on a most lavish scale, but he was in favour of something less elaborate, and the plays could be made just as interesting without tremendous pageantry. Shakespeare's plays lost nothing with a simple setting. English audiences were not exactly antagonistic to Shakespeare, but they could not stick his plays if they were badly done. If simply done the audience would concentrate its mind on the play. "Hamlet" was the finest of all the famous poet's plays, and there was no piece like it. They had already started on the work, which would be produced early next month. Arrangements were being made for Christmas productions, and they would probably include Dickens' "Christmas Carol" and "The Cricket on the Hearth."

The chairman thought—the idea was his own—that if members of the club would get into touch with various organisations in the town and give short addresses on repertory, lasting, say, ten or fifteen minutes it would help to bring the company more before the public.

The orchestra, under the conductorship of Mr. Cyril Daddo, played selections, and songs were rendered by Miss Marian Carew, Mr. Ernest Omer and Mr. A. Wells. The proceedings concluded with dancing

"HERACLIUS."

The fault of "Heraclius" is that it attempts to cover too much ground, and the main theme, which is a very fine one, is obscured in words and situations that are difficult to follow. The author has not altogether succeeded in piloting his character through the troublous twelve years of the play, and the issue is often confused.

The character of Heraclius should be a good one for a dramatist. He was Emperor of the East in 620 A.D.; our history is rusty, but apparently he was made Emperor against his will, and his whole career consisted in doing things that were not in accord with his real inclination. He wanted to be Heraclius, a man; Byzantium needed him as leader against the foes within and without the gates, and the Church claimed him as its defender. The irony of it is that he fought for the Faith, the representatives of which he despised, and, all the time, he had no faith in Christianity himself. He defeated the Persians and regained the Holy Relics from the City of Dastegerd, and then left to his brother, Theodore, the leadership of the Holy War against Mahomet. At the end of the play, when he is broken in body and mind, he is besought to take up arms again for the Faith. He refuses, and says that Heraclius, the Emperor, is forgotten; he has even forgotten he existed himself.

This, briefly, is the outline of the play. It also attempts to depict the awful chaos of the time; the degradation of the Church, the rise of Mohammedism and the final schism in the Catholicism of the East and West. The history is anything but clear, however, nor is Heraclius' motive made very evident. There is a suggestion that it was for love of Characleia, a pious woman, who eventually dies on the Plains of Nineveh in the hour of victory.

"Heraclius" is by T. E. Ellis (which, as is well known, is the pseudonym of that staunch friend of the drama, Lord Howard de Walden), and was presented by Mr. Charles Gulliver and the Bruce Winston Players at the Holborn Empire on Monday afternoon, where it is being played daily. Mr. Tristan Rawson gave an excellent performance of the principal part, suggesting cleverly in the earlier scenes the ironical side of the character and at the end the bodily and mental torture of a man who has sacrificed everything for a cause he despised. Miss Beatrice Smith was good as Characleia, and other parts were well handled by Mr. Eugene Leahy, Mr. Victor Lewisohn, Mr. George Skillan, Mr. Duncan Yarrow, and Miss Buena Bent, to mention but a few of the names in the long cast.

Mr. Bruce Winston's simple settings and costumes were delightful, and some of the stage compositions and the lighting effects very beautiful.

ELEPHANT AND CASTLE REOPENS.

This popular, historic house, after being closed for many months, opened on Monday evening, under the management of Messrs. A. H. and S. Barnard and N. Carter Slaughter. The house reverts to a once-nightly attraction. A sporting drama was the fare selected for the initial production. "A Member of Tattersall's" proved to the liking of an enthusiastic house. The author's (Captain Browning) witty lines, absorbing plot, with the exciting racecourse scenes, and a stud of racehorses and all the atmosphere of the betting ring, proved irresistibly attractive.

Mr. Carter Slaughter, who produced the play, had surrounded himself with an admirable company. Foremost was Mr. Robert Grant, who gave a capital interpretation of the kindly and jovial "bookie," Bob Perks. Mr. Alan Hollis put in some good work as Captain Brooks-Greville, and Lord Guy Winthrop was well played by Mr. C. D. Carlisle. Miss Grace Sweeting made a pleasing heroine as Mary Wilmot. The villainy of the immaculately attired stockbroker was capably exemplified by Mr. Alfred Sinclair. Others prominent in a large cast were Mr. Ronald Barrie and Mr. Tod Squires. The play had a gratifying reception. Mr. O. Rogers is the resident manager for the new lessees, Mr. Charles Barnard still being the proprietor.

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It was presented by the Stoll Film Co., Ltd., at a special première at the Royal Opera House on Friday evening last, when Captain Frank Hurley, who organised an expedition into the unexplored regions of New Guinea and brought back these amazing pictures as a record, gave an interesting, witty lecture as the film proceeded.

Part one covers the voyage from Thursday Island, through the Torres Straits, to Papua. The coloured photographs of the enchanting coral gardens and the many-hued fish abounding in the grottoes are exquisite. The second part of the expedition was conducted by seaplanes and gives intimate glimpses of primitive life never before photographed. The result is a film of the most wonderful description. The explorers managed to establish friendly relations with a tribe of headhunters who bear a striking resemblance to the ancient Jews of Babylon. Their strange primitive rites are shown, their most secret chambers entered, revealing treasures that have never before been seen.

"Pearls and Savages" should be seen by all who love beauty and adventure. It is being shown daily at the Polytechnic.

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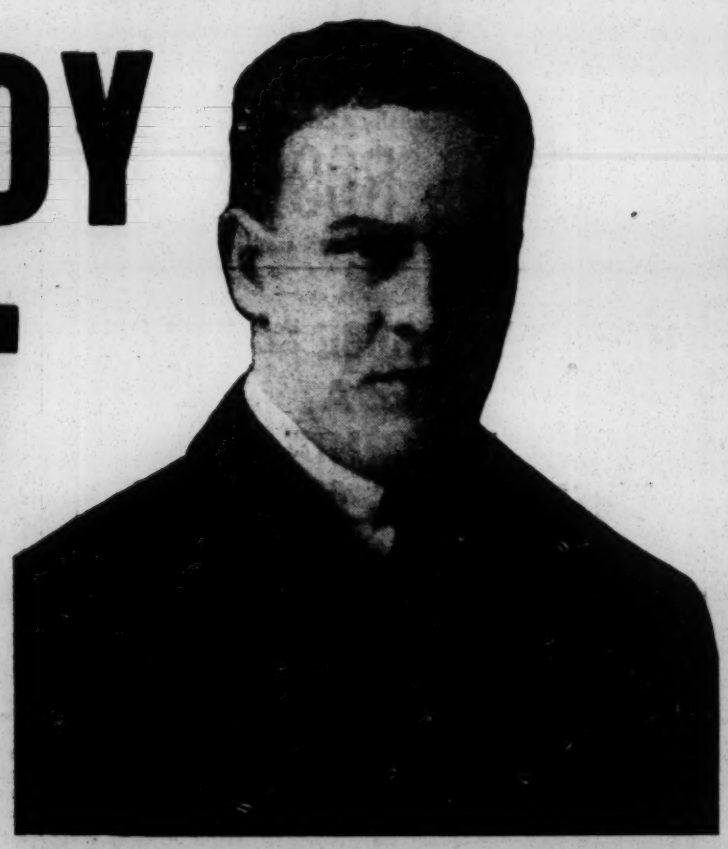

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THE REALM OF MUSIC.

MR. ALBERT SAMMONS.

Mr. Albert Sammons is too little heard of in public nowadays. The recital he gave at Queen's Hall on Thursday is to be the only one this season. But that he keeps his playing up to his own standard was soon evident. It is late in the day to speak of his warm, singing tone, his splendidly free bowing arm, and the apparently infallible dexterity of his left hand, but it is as well to remind ourselves of these things so that we may renew our pride in an English fiddler of his calibre. His performances of the Vitali Chaconne, and of the Adagio and Fugue from Bach's Suite in G minor for violin alone were admirable in every way. His greatest triumph, however, came with Chausson's "Poem." The insight brought to bear upon the music and the combined strength and refinement of the playing made the reading intensely individual.

MISS FRIDA DANCYGER.

Miss Frida Dancyger's voice is a good deal better than the average lyric soprano. It is bright, easily moving, and sufficiently extended in compass. She could improve the tone and vary it by giving vowel sounds their just value. At her recital in Wigmore Hall she sang—among many German, French, and English songs—the last act scene from Verdi's "Otello," in which she turned *piena* into *piahnah*, *salce* into *solce*, *cantilena* into *cantalana*, and so on. Her rendering was not expressive of inner emotion, but was like an exercise, each point or effect being prepared for, and conscientiously "brought off." Miss Dancyger must contrive to forget herself in the song, and to gain knowledge of different styles and periods. Scarlatti's "Già il Sole del Gange" was restless and uneven in movement, and too modern in feeling. A song from Pergolesi's "La serva padrona" was cleverly sung, and gave indications that the lighter "grand" operas are, perhaps, the singer's forte. Her accompanist was Miss Daisy Bucktrout.

MR. INGO SIMON.

Once more Mr. Ingo Simon has paid a visit to London, has put before us a programme of the old Italian and French music he and we love so well, and is gone again, leaving, as usual, an impression of a most pleasurable and rare kind. He sang Handel's "Tutta Raccolta Ognor," and "Rendi il Sereno al Ciglio," an aria from Cavalli's "Eritrea," and examples of Caldara and Vivaldi, old chansons, and other songs, all with the fine taste, the knowledge of style, and the judgment and measure in the use of ornament that we have learnt to expect from him. Mr. Harold Craxton, whose sympathies, as is well known, follow the same channels, was at the piano, and the association was of the happiest.

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SCALA THEATRE.

Amateurs in Opera.

The opening of the Scala Theatre as a "home" for amateur operatic and dramatic clubs was celebrated last week with a flourish of trumpets; or, to speak by the book, with a series of "special gala performances." On Monday, Tuesday and Wednesday "The Gondoliers" was played; on Thursday, Friday and Saturday "The Rebel Maid." Taking it all round, the "Gondoliers" performance was one on which hearty congratulations may be offered, particularly to Mr. Arthur C. Chapman, the producer, and to Mr. J. Charlesworth, the musical director. It went happily and swimmingly from beginning to end, the only point for criticism being certain bits of business of a farcical description which might well be dispensed with on future occasions. Particularly successful on the musical side were the concerted numbers. A great deal of rehearsing had certainly gone into those, and the chorus deserve praise. They were well-drilled, bright-voiced; and they took an intelligent interest in the doings on the stage. Various London societies furnished the capital cast. Although no performance was startling enough to make professional Gianettas and Tessas, Marcos and Giuseppes tremble, still none fell below a very respectable level. One liked Miss Patience Neville's lower notes better than her high ones, and Mr. Alan Hanson might with advantage learn to concentrate his tone. But his voice is pleasant. Those of Miss M. Somerville (Tessa) and Mr. R. R. France (Giuseppe) were pleasant and something more; and all acted well. In fact, it was obvious from the ease and naturalness shown by all the members that this was not the first time by many that they had taken the boards in those particular parts. Mr. W. F. Buse, Miss Elsie Winston, and Miss E. McManus (with a pretty voice) made an elegant trio as the Duke and Duchess and Casilda. Miss Winston's contralto suited the part well. Mr. Buse, neat and nimble on his feet, put his songs over in capital style. The Don Alhambra, Mr. John Guppy, made all his points with ease. A word is due to the finished playing of the orchestra, led by Mr. John Pennington.

"The Rebel Maid."

The revival of "The Rebel Maid" was more than welcome. This opera, by Alexander M. Thompson, Gerald Dalton, and Montague F. Phillips, is one of a numerous class that, for some reason or another, are seldom seen on the professional stage after their initial run. Mr. A. E. Abrahams, to whom the amateurs are indebted for the use of the Scala Theatre, and the amateurs themselves will deserve the thanks of all of us if they bring these all-too-soon forgotten musical plays to our recollection again in preference to others that are always more or less in the active list. Seeing "The Rebel Maid" again, one asks oneself why it dropped out so soon. There is, one would say, everything in it for success: a good English story of intrigue and daring, plenty of fighting and plenty of dancing, humour, pretty music, and rousing songs. Talking of the action, the staging of the double fight in the inn was a feather in the cap of Mr. Frederick G. Lloyd, the producer. The situation is one that brings a real thrill, and every bit of effect was got out of it. All the ensembles were well managed; the country dances capital. Every member of the chorus could foot it neatly and spiritedly. And they seemed determined, too, to prove their mettle as singers. In this connection must be given full credit to Mr. Alan J. Kirby, the musical director, to whose zeal the unflagging spirit of the musical side of the production was clearly due. Again the cast was a picked one, and there was no weakness in it anywhere. The Lady Mary, alias Snow Bunting, the Rebel Maid, was Miss Beatrice Hampton (Croydon Stagers O. and D.S.), whose air of sincerity sat gracefully on her, and whose musical soprano was used with very pleasing effect. In Derek Lanscombe, the hero, Mr. Rex Joseph had a part that suited him "down to the ground." Manly and frank in bearing, a good actor, and with a resonant, robust baritone, he was excellent at all points. The Lord Milverton of Mr. Arthur P. Brown, the Captain Percy Jerome of Mr. P. Lionel Miller, and the Sir Stephen Crespigny of Mr. Hugh Quekett (the last the embodiment of polished villainy)—all of whom, like Mr. Joseph, members of the Stock Exchange D. and O.S.—could hardly have been bettered. Nor could the Prince of Orange of Mr. Leonard B. Wright, who had obviously taken as much pains with his make-up as with his accent. Mr. Herbert Ellory's Devon accent had a touch of Wigan in it. But the mixed flavours only made his Solomon Hooker funnier. He and Mr. A. Duncan McMorran, the Septimus Bunkle (both Chiswick O.S.), kept the house laughing merrily, and Miss Rose Ford (Balham Strollers O.S.), the Abigail, and a charming soubrette, and Miss Maie Shirley (Croydon Stagers O. and D.S.), the Lady Elizabeth Weston, ably supported them. Miss Joyce Speat, Miss Evelyn Bisset, Mr. Peter Kain, and Mr. Frank Jenkinson played the smaller parts with equal zest and success.

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ALBERT HALL.

Under Mr. J. Hedley Drummond's direction, a concert was given at the Albert Hall on Thursday by members of the League of British Artists. Fanfares by trumpeters of the First and Second Life Guards and playing by the Scots' Guards Pipers lent a festive air to the proceedings and variety to a programme about which there would have been otherwise too much uniformity. It was a vocalists' evening. Nine singers appeared, to but one instrumentalist; that is to say, one solo instrumentalist, apart from Mr. R. Arnold Greir, who played an organ obbligato, and Miss Dora Lett, Mr. Percival Garratt, and Mr. Eric B. Oppenheimer, who accompanied at the piano. Mr. Ernest L. Pitcher, the solo pianist, played a Chopin study and the Nocturne in D flat with taste and fluency. The singers were Miss Gladys Shakespear, Miss Constance Paulton, Miss Lilian Lett, Miss Madeline Hylton, sopranos; Miss Irene Toms, Miss Linette Grayson, Miss Doris Dean, contraltos; and Mr. Alan MacNicol and Mr. John Dalton, baritones. All were successful in varying degrees. A very good impression was made by Miss Dean, whose voice, of telling quality, carried well. She got a good deal of variety of expression into the Mother's solo from Goring Thomas' "Nadeshda." In Mathilde's aria from "William Tell," Miss Shakespear showed a sense of style, but her tone sounded rather pinched on the high notes. Miss Paulton's soprano is of good, dramatic quality. She should be heard of again. Mr. John Dalton's rendering of the Prologue from "Pagliacci" was well thought out, and vocally would have been still more effective than it was if he had varied his tone-colour more. There was a very fair-sized audience; so that it is to be hoped that the organ fund—for the benefit of which the concert was given—will have benefited substantially.

NORTHERN SYMPHONY ORCHESTRA.

When the programme of an orchestral concert styled "popular" contains music such as Beethoven's "Prometheus" overture and Schubert's "Unfinished" Symphony, it may be taken as a sign of musical grace in the locality in which such concert takes place. Mr. Harry E. King, conductor of the Northern Symphony Orchestra, secured very capable performances of these works, and lighter pieces, at the Allison Hall, Harringay, on Saturday, and a large audience showed the catholicity of its tastes by applauding with equal fervour the Schubert and Clutsam's "Plantation Songs." The soloists were Miss Marjorie Booth, Mr. Charles Terry, and Mr. Freddie Rigg.

ROYAL COLLEGE OF MUSIC.

One of the much-prized opportunities afforded to young conductors and executive artists by the administrators of the Patron's Fund occurred at the Royal College of Music on Friday. A contralto, Miss Linda Seymour (Guildhall School of Music) was heard in Elgar's "Sea Pictures." The choice was a good one. Her voice is warm and rich and the timbre dramatic. It lacks body in the low tones, but that no doubt is a matter of time. Mr. Robert Silvester played the Brahms Violin Concerto with fine breadth of style. His tone is sound and expressive, and he is already far on the road to technical mastery. A student of the R.C.M., Mr. Frederick Taylor, who was to have sung the baritone aria from Bach's "Phœbus and Pan," was unluckily absent through indisposition. There remain Miss Gladys Puttick and Mr. Stanley Chapple, both of the London Academy of Music, who appeared in a concerto of P. E. Bach, the one as solo pianist, the second as conductor of the Albert Hall Orchestra, replacing—for this performance—the conductor-in-chief of the concert, Mr. Adrian Boult. Mr. Chapple, obviously, is not without experience. Decision and the ability to make his players understand what he wants are already his. Not the least of the merits of Miss Puttick's playing was its neatness.

A pianoforte recital was given at the College on Tuesday by Harold Rutland, A.R.C.M. The varied programme included a Beethoven Sonata, Handel's Fantasia in C, a Minuet and a Hornpipe of Purcell, a Toccata of Paradies, some Chopin, and a group of pieces by Debussy, Hugo Anson and Rachmaninoff.

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WEDNESDAY, NOVEMBER 5, 1924.

THE PROFESSION IN PARLIAMENT.

THE strength of what, with an excess of optimism, might be called the Entertainment Party in the House of Commons, is not materially affected by the result of last Wednesday's polling. One loss and one gain leave the number of people associated with the theatre still at four.

The Entertainments Quartette.

The loss is that of MR. PAT COLLINS, President of the Showman's Guild, who was swept away in the Liberal debacle, and surrendered his seat at Walsall to a Conservative, who turned MR. COLLINS' 2,000 majority over to himself. The gain is that of MR. HARRY DAY, who, at Southwark Central, won the seat held for some years by a prominent Liberal, and turned a majority of 1,986 into one for Labour of 1,382. SIR ALFRED BUTT retained his seat in the Balham and Tooting Division of Wandsworth, with a lead of 10,000 over his Labour opponent, and SIR WALTER DE FRECE, leaving Ashton-under-Lyne to be secured by another Conservative, went to Blackpool and won with a 7,000 majority.

The number of women in the new Parliament has diminished considerably, but although only four of the 41 candidates were elected, MRS. PHILIPSON, more popularly known as MABEL RUSSELL, retains M.P. after her name—a tribute to her excellent work in the late Parliament as well as to her personal popularity. MR. T. P. O'CONNOR, Father of the House, and Film Censor, was, of course, returned unopposed, but that great friend of the profession, MR. HEMMERDE, who did so much towards getting the recent concession in respect to the entertainment tax, is among the rejected. MR. A. E. NEWBOULD, the film magnate, again failed to recapture the seat he formerly held at West Leyton.

There are many things to be done in the new Parliament that would benefit the theatrical profession, and many abuses to be remedied, and, small as the entertainment contingent is, much might be effected by influence and tactful representations. A much more substantial remission, if not the entire abolition, of the entertainment tax might be obtained. Although the Labour Party, by repeated resolutions of the Trades Union Congress, are committed to the abolition of the tax, MR. SNOWDEN'S Budget gave but little relief to places of entertainment, and nothing at all to the West-End theatre, and we are entitled to expect a much greater measure of justice from the Conservative Government with the immense power now at its disposal.

Pressing Reforms.

The time has come, too, when amusement caterers should press for more equitable provisions regarding licensing. While the hotel and restaurant cabaret can supply entertainment without tax, and sell refreshments, the theatres have to suffer a competition that is grossly unfair. Illogical and iniquitous also are the restrictions whereby music halls are permitted to dispense intoxicants while running a revue, but are prohibited while a variety programme is being given. True, the position is relieved by the fact that intoxicants can now be sold under a theatre licence by giving notice forthwith, instead of being compelled, as formerly, to give a month's notice, but that is of little value. At the halls where variety is alternated with revue, bars would have to be built, and a staff retained, the members of which would be idle while they were not running revue. Add the irritation caused to patrons, who, once the bars were established, would naturally expect at the variety show the glass of beer or the whisky and soda they enjoyed while revue was presented.

The matter was put right by the recommendation of the Theatres and Music Halls Committee last year, but was not endorsed by the whole Council, and the considered advice of those who had studied the question was ruthlessly turned down by those who knew little about the point at issue. The Committee have made the same recommendation this year, and it will be considered by the whole Council at their forthcoming meeting. If justice is not done to the variety theatres on this occasion, the matter should be made the subject of interrogations in the House, with the view to a thorough reconstitution of the licensing system.

FIFTY YEARS ON THE STAGE.

VARIETY THEN AND NOW.

By ARTHUR ROBERTS.

On Friday, Nov. 14, the Arthur Roberts' Jubilee Testimonial Matinee will take place at the Alhambra (kindly lent by Sir Oswald Stoll), and there is every indication that the performance will be a great success.

In the following interview Mr. Arthur Roberts, who is seventy-two years of age, refers to the change that has come over variety during the fifty years he has been on the stage.

For fifty years I have been on the stage. For fifty years I have endeavoured to entertain the public to the best of my ability. Even now, in the autumn of my days, I have not ceased to perform.

Only a fortnight ago I appeared at the New Oxford, at which hall several decades ago I made, if I may say so without showing any signs of vanity, several successes.

Days of the Chairman.

What a difference there is between the present-day variety houses and the music halls of old! First of all, take the Old Mo', the old London Pavilion, the old Oxford, the old Royal (now the Holborn Empire), and compare them with the halls of to-day. What a change! There is no longer the Chairman who presided over the show; there is no longer the semi-circular tables around which you saw jovial patrons partaking of refreshments in the form of food or liquor, brought to them by waiters; smoking cigars or pipes, and forming themselves into happy parties. In those days the music halls were more like glorified sing-songs; free-and-easy concerts, where the performer got stimulated with the environment, and made himself one of the merry party.

Of course, in those times artists were allowed more licence in their songs. They had, in fact, to supply the stuff that was demanded, otherwise they would never be successful; they had to give the public what it wanted.

Saucy Songs; Saucy People.

We had to sing songs for saucy people in saucy times. There was no help for it. All comic singers and serio-comic singers had to do it.

All the smart young bloods of the day used to patronise these music halls, and they always made their presence felt! I was once with a party of millionaires who were asking one another which were the happiest moments of their lives, and one multi-millionaire said the happiest moment was when he was allowed to sit at the Chairman's table in the old music halls and offer him a cigar.

Many people not millionaires I have heard to say the same thing. You see, in those days the audiences were very jovial, the environment was such that they could not help being jovial. The Chairman had always a merry group at his table.

Nowadays you miss the tinkling of the glasses, the popping of corks, and the raucous voices of the waiters, who told you when to charge your glasses, and when the harmony was about to begin again; and then, when the tinkling of glasses had subsided, the Chairman would announce that their old friend and favourite, Tom ——, would next appear.

Proprietors' Interest.

The proprietors of these music halls were great personalities. They used to receive their patrons as they came into the house. They were the fathers of the parties. The music halls were all proprietary; there were no syndicates. The Oxford, London Pavilion, the Royal, all belonged to different proprietors.

They were once-nightly shows, and generally "star" artists would stay six months on end at such popular halls as the Pavilion and the Oxford. They had more or less the same audience over and over again, with the result that the audience were always on terms of friendship with their special favourites—such favourites as James Fawn, MacDermott, Feeney, Charles Godfrey, Vance, and Leybourn. If these one-time "stars" were to come amongst us again they would be astonished at the great change that has come over the music halls—or, I should say, variety halls, as they are now called. If they did and were to appear on the stage they would, like I have had to do, have to acclimatise themselves to the present modern conditions.

A Mere Incident!

I have said that in the old days an artist had more licence in his songs, that he was singing to saucy people in saucy times. In this connection there is one thing I do remember. Just before the Middlesex Licensing Sessions were due to be held, all artists were severely warned to be careful about what they did and sang. But after the licence had been passed I am afraid we all lapsed into our old bad habits again to supply the demand.

The change that has come about is due to the change in the customs and habits of the people. There is no doubt that there is a great improvement in the style and quality of the entertainments in the variety halls of to-day. The words with the songs have more literary merit, due to the march of progress, and the songs are better written. Generally speaking, the songs of the old days were feeble, though they had rollicking choruses.

Then there is an extraordinarily larger number of artists engaged in the variety profession than there used to be, and much more competition. This competition appears to have sharpened the wits of the writers and composers of songs. Where there were sixty well-known music hall artists in the days to which I refer there are 600 now. This is due to modern progress.

Veterans of Variety.

But the important point, after all is said and done, is that the Veterans of Variety who appeared at the Palladium on a week's trial on Boxing Day, 1922, and who, after a long stay there, went on two tours round the provinces, and met everywhere with tremendous enthusiasm, and went back to the Palladium (some of them are booked for a world tour for another two years), have proved conclusively that there are still alive many, many people who evidently relish the old style of music hall turns. That does not say that their entertainment was better than the modern style, but as there are all sorts and conditions of the public to be amused, some prefer the old to the modern and others the modern to the old. Quite a happy blending. So good luck to the Veterans and good luck to the moderns.

I have to be thankful that I have been allowed to come back to renew my acquaintance with the variety theatregoers. You see, I left the music halls as a single turn in 1883, just 41 years ago. I had my farewell benefit at the Trocadero, and I went into what was called the legitimate. Afterwards I went with George Edwardes. Eventually I became my own manager of musical comedies. I returned to the music halls some time after and played in sketches for a long time. Having been used for so many years to the environment of the stage proper in musical comedy and burlesque, I must confess that I felt like a fish out of water when I appeared again at the Oxford a fortnight ago as a single turn.

Instead of the old Oxford as I knew it fifty years ago, I thought when I entered the building that I had lost my way and had wandered into Hampton Court Palace. I felt awfully strange. Still, I got through.

THE DRAMA IN AMERICA.

"Ashes"—"The Firebrand"—"Comedienne"—"Tiger Cats."

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, Oct. 25.—"Ashes," a drama in four acts, by Reginald Goode, is being presented by Walter C. Jordan at the National Theatre, with Florence Reed in the rôle of Marjorie Lane, an actress who is devoted to her husband and baby, but has to pursue her career in order to provide them with the comforts and necessities of life. The play begins in the sitting-room of Marjorie Lane's lodgings in Birmingham, England, in the year 1917. In the second act we see the actress in her dressing-room on the first night of her triumph at the All-Art Theatre, in New York, the play being "Antony and Cleopatra." There are bouquets and telegrams to wish her success, but among the messages she receives is one that tells of her baby's death. Rather than disappoint the audience, she finishes her performance with a breaking heart. The scene of the third act is Marjorie Lane's country home near New York, five years having elapsed. During her absence the actress's husband makes love to her younger sister. Marjorie surprises the pair and gives her sister a horsewhipping. Realising the futility and barrenness of her success as an actress, Marjorie banishes her husband, closes her theatre, and embarks for England to begin life anew. The play gives Miss Reed good opportunities for the display of her emotional powers, and her performance is heartily applauded. Alfred Shirley and Warburton Gamble play prominent parts well.

(*Continued at foot of next cols.*)

"The Firebrand."

Benvenuto Cellini is the central figure in this three-act play by Edwin Justus Mayer, now running at the Morosco Theatre. It begins with Cellini rushing in and closing the door wildly after him. As usual, he has killed a man. He is in love with Angela, his model, whose mother sells her to him. The Duke Allesandro comes and has a notion to hang him, but the sight of Angela causes the Duke to forget. Cellini is imprisoned in his house and is ordered to finish a medal that he has begun. Ottavio Medici remains behind and reveals to Cellini a plot to murder the Duke. The Duchess comes to see Cellini and offers him something very like her affections. In the second act Angela sits in the garden under the late summer moon, and the Duke wishes above all things to make love to her, but the death of the girl's mother, the unexpected arrival of the Duchess, and the murder

(*Continued from preceding col.*)

by Cellini of Polverino, the Duke's very useful friend, serve as interruptions to the progress of the suit. The Duke asks his dying friend's advice with regard to concealing Angela from his wife, and is told to hide her in his bed, the one place where the Duchess is sure not to look. Cellini, pursued by the guard under Ottavio's treacherous lead, has an inspiration to hide himself in the Duchess's bed as the last place that the Duke will ever look. There is a capital scene on the royal balcony between the two pairs of lovers, which ends with Cellini carrying off the girl. In the last act the Duke comes to see Ottavio hang Cellini, but after an interlude of suspense the tide turns, thanks to the Duchess. Angela goes to the Duke, to Cellini's great relief, and he basks in the royal favour once more. Joseph Schildkraut appears with success as Cellini. Frank Morgan as the Duke, Eden Gray as Angela, and Nana Bryant as the Duchess are all very good.

"Comedienne."

At the Bijou Theatre, this three-act play has been produced by Henry Baron, who adapted it from the French of Armont and Bousquet. The principal players are Cyril Keightley, Charlotte Walker, Madeleine Delmar, Leslie Palmer, Herbert Yost, and Angela Jacobs. The locale of the play has been changed to New York, with a second act "down on the farm" in Virginia. Helen Blackmore, a famous actress, on the threshold of middle age, retires from the stage in the first act, but returns to it triumphantly in the third act, an eminent dramatist having written a play for her.

Mme. Simone.

A large and distinguished audience was present at the Henry Miller Theatre on the 20th ult. to welcome Mme. Simone and the players that she had brought with her from Paris. "L'Aiglon" was the play selected, and the frequent outbursts of enthusiasm during the performance showed that the choice was a wise one. For the distinguished actress and her company it was a night of triumph.

"Tiger Cats."

David Belasco produced this three-act play in his usual excellent manner at the Belasco Theatre on the 21st inst., with Robert Loraine in the rôle of the famous neurologist, Andre Chaumont, and Katharine Cornell as his wife, Suzanne. The play was splendidly acted and was evidently enjoyed, for the applause was deafening. Reginald Mason was excellent in the rôle of Count Bernard de Vauzelle, other characters being well represented by Mary Servoss, Ben Johnson, and Henry Carvill.

A distinguished cast, that includes Mrs. Fiske, Thomas A. Wise, James T. Powers, and Chauncey Olcott, has been engaged for a revival of "The Rivals," booked to begin a country-wide tour under the direction of Harrison Grey Fiske next month. Clayton Hamilton will precede the company in the towns it is to visit to give talks on theatrical subjects, with special reference to Sheridan and "The Rivals."

THE PLAY IN PARIS.

Regine Flory in the Cigale Revue—Story by R. S. Savage Dramatised—Theatre Libre at Comedie Française—More Cabaret Revues—Death of Famous Tragedian.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Saturday.—The success of Mlle. Regine Flory at the opening of the Cigale this week was to be expected as we already knew her to be a great artist. But her versatile performance even astonished her many admirers. In a sketch by Georges de Porto-Riche, adapted from a story by Victor Hugo, which is introduced into the Max Viterbo and Eddy revue "Tu Perds la Boule," Regine Flory sings, dances, recites, and acts in a manner that is the acme of art. The plot of the act is meagre. A professional beauty is smitten with a plain-looking suitor, but continues to flirt with others. The man loves her with passion and jealousy, so that her coquetry is a source of worry to him, causing him to have a stroke. When the girl goes to nurse him she finds that the one man she really cares for is dead. The acting of Regine Flory during the brief half-hour is one of the most admirable performances seen in Paris this season.

"Suivez-la, Jeune homme."

A spicy one-act farce, by Maxime Girard, is the only novelty in the "new" programme of M. Choisy at the Grand Guignol on Tuesday. "Suivez-la, jeune homme" (Follow her, young man) is the art of giving "the glad eye." A "young blood" pursues a woman in the street, even going as far as her home, where she appeals to her husband for protection. The latter, another of the same species, pretends to be angry and cross-examines the persistent follower on how he does it. A mere trifle, but capitally rendered. The remainder of the bill is composed of revivals of "Chemin de Ronde," a two-act drama by Robert Francheville (about a girl prisoner making up to a military jailer, and being finally despatched); "Le Rapide 13," a two act drama, by Jean Sartene (the tragedy of a railway signalman); and "Madame je vous Aime," one-act vaudeville, by Serge Veber (showing how a mother is taken for her son's sweetheart).

"Croquemitaine."

The Comedie Française has acquired the pathetic two-act comedy of Alfred Machard, entitled "Croquemitaine" ("Old Fogey"). The person thus designated is a lonely old bachelor, Benoit, who assists his former friend Pascal when he calls with his infant child after being abandoned by a flighty wife. Benoit takes a villa, where the little girl can enjoy country air, and the trio live happily together until the repentant wife returns and upsets their mutual bliss. The husband, of course, pardons the prodigal and keeps her in the home, which is not his own. The couple then make things uncomfortable for their benefactor, who eventually leaves the house at their disposal. The little girl even turns her back on him at the instigation of her parents, which is the bitterest pill of all. Croquemitaine returns to his solitary existence with the bright souvenir of a child's affection as a remote consolation. This picture of ingratitude is suitably portrayed by De Feraudy, Des-Jardins, Mme. Bretty, and little Mlle. Simone Masati, a promising juvenile actress.

"Nerto."

With the poem of the Provençal poet Mistral as his theme, Maurice Lena has written a four-act lyrical drama to music by Ch. M. Widor. Nerto learns from her dying father that he has consigned her by deed to Satan, and she hastens to Avignon to beg the assistance of Pope Benedict XIII. En route, she meets the gallant Rodrigue, who gives his heart to the beautiful damsel. The Pope in the second act suggests that Nerto should enter a convent to ward off the evil spell, but she is joined by Rodrigue burning with passion. Her purity preserves the maiden until there is another miracle of redemption through love. The librettist has afforded ample material for the musician, who has composed a harmonious score. Trantoul is a suitable Rodrigue de Lune, and Nerto is sweetly impersonated by Fanny Heldy. Rouard is the father. Leo Staats has arranged a ballet, Pierre Chereau is the producer, and M. Gaubert wields the baton.

"La Priere sur l'Obelisque."

This is another small cabaret revue, in "11 pictures," by Jean Rieux, played at the Grillon, an underground resort in the Latin quarter. Scenic changes are made by folding the wings. It is a witty entertainment touching on the events of the day and reaching across the Atlantic. We see members of the Ku-Klux-Klan having literary "niggers" in Paris watched by private detectives, the skit referring to well-known writers collaborating with unknown newcomers for the sake of the royalty, but not doing much of the work. The fellow who "slogs" is called a nigger in this part of the world! And a newcomer cannot expect to get a look in unless his early works are introduced by someone with a name. The author, Bauby, Alex, Mme. Lina Berny head the troupe.

"Passé la Grille."

Mouezy Eon, of farce renown, and Marcel Pollet, the musician, have adapted the novel of R. S. Savage, telling of Nihilist agitation prior to the war, as a four-act melodrama, in five scenes, presented on Thursday at the Theatre Sarah Bernhardt. Helene is a pretty woman devoted to the good cause, and it is imperative that she crosses the Russian frontier undetected. Circumstances enable her to learn that Colonel Lenox, holding a passport for himself and wife, is visiting St. Petersburg alone, and she prevails on him, employing the most decoying manœuvres, to take her along as Mrs. Lenox. Once past the frontier (*Passé la Grille*, as the authors call it), the couple have numerous adventures in disguising their true relationship. Baron Friedrich, of the Russian secret service in Czarist days, finally detects the subterfuge, but before he can have Helene arrested she escapes in another disguise, under conditions so embarrassing for the Baron that he dare not detain her confederate, Col. Lenox, who is able to return home unmolested. This stirring melodrama is well played by Geo. Colin as Colonel William Lenox, of the American army, and Simone Frevalles as the plucky Nihilist, ready to risk life and honour for the sake of the party. The other rôles are held by Gregori (Tzar), Berthier (Friedrich), Narcel de Garcin (a Russian officer), Jeanne Delys, Mme. Thomas, &c., not overlooking the chorus of Ogorodnikoff.

Death of De Max.

Edouard Alexandre Max, the famous tragedian known as De Max, of the Comédie Française, who was cremated on Friday, was born at Jassy, Roumania, Feb. 14, 1869. He came to Paris to enter the conservatory of dramatic art at an early age, and after gaining a first prize for tragedy was engaged at the Odeon for the beginning of the 1891 season. He appeared at all the principal theatres in Paris, visited London several times, and joined the troupe of the House of Moliere in December, 1915, soon being appointed "societaire" (an associate having a share in the profits). He played in L'Ami Fritz for an anniversary performance at the Comédie Française last September, despite doctor's orders, and that was his last appearance in public. He passed away last Tuesday night, after a long illness due to lung trouble, aged 55 years. He retained his Roumanian nationality, although a member of the first State playhouse of France.

THE VARIETY WORLD.

Vaudeville Golfers — A New Trophy — A Warning Note — Ladies' Guild Meeting.

V.G.S. Committee Meeting.

Members of the V.G.S. Committee are particularly requested to note that there is a special committee meeting on Friday next at Frascati's. Time, 11.30 a.m.

Match with Wimbledon Park.

Yesterday, Mr. Dave Carter took a strong team of Vaudeville Golfing members down to the Wimbledon Park Golf Club to play the local side.

George Barclay Cup.

Owing to the state of the ground at Sudbury, the venue for this competition to-morrow (Thursday), has been changed to Coombe Hill, Kingston, through the kindness of Mr. Billy Merson, who has obtained this privilege. The less successful members of the Society should take particular heed of this competition, for every member who has won any prize during the last twelve months suffers a 10 per cent. deduction from his handicap. It is Medal play, and members in the provinces are eligible under the usual conditions.

Monthly Medal.

The usual Monthly Medal competition takes place at Raynes Park on Friday week, the 14th inst.

A New Trophy.

Still they come—meaning fresh trophies for the Vaudeville Golfers to win. The latest is a very handsome trophy which has been presented by Mr. William Gray (through the instrumentality of Mr. Sheldon). The competition for this trophy will be played on identical lines with those for the Stoll and Gillespie trophies—that is to say, there will be a preliminary qualifying round and the competition thereafter will proceed on the "knock-out" principle.

Wylie-Tate Trophy Result.

The members of the Vaudeville Golfing Society spent a wonderful day at Coombe Hill last Tuesday week, where (by the courtesy of Mr. Cumberland) they competed for the new Wylie-Tate Trophy, Mr. Billy Merson, playing on his "home" course, ran out winner with 77 net, Mr. Bert Weston closely following with 78 net. Others who competed were Messrs. Horace Sheldon, Harry Gunn, J. W. Rickaby, Greeves Johnson, Teddy Knox, and James Foreman. After the competition Mr. Merson entertained the players to lunch.

Harry Gulliver Trophy Final.

Mr. Harry Gunn and Mr. Bert Weston took the opportunity at Coombe Hill to "play off" for the Harry Gulliver Trophy, and Mr. Gunn ran out winner.

Stoll Cup Progress.

Mr. Harry Ristori, owing to the fact that he is due abroad to fulfil certain bookings, has given Mr. Greeves Johnson a "walk over" in the first round of the Stoll Cup.

"Leap Year."

The 400th performance of Julian Wylie's revue, "Leap Year," will be given at the London Hippodrome on Monday next. George Robey has not missed a single performance. His previous non-stop records at the London Hippodrome have been 648 performances in "Zig-Zag," 721 in "Joy Bells," 137 in "Jack and the Beanstalk," and 467 in "Round in 50."

W. S. Percy.

Last seen in town on the Stoll tour in a single act, W. S. Percy is now playing the chief comedy rôle in "Katinka." Next week the show comes to town for three weeks.

Variety Artists' Federation.

Members of the V.A.F. are requested to note that 24 death levies are now due on the 1924 book. Red stamps 44.

Mona Magnet.

Although many tempting offers have been made to Mona Magnet for panto. this year, we hear that this delightful entertainer had decided to remain with "Ginger," in which she has played the leading part since the show was produced.

Jack Hylton.

More popular than ever, Jack Hylton and his band played the third week of their present engagement at the Alhambra last week, and after this week return to this house for four weeks. Strenuous work thrice daily for Jack and his merry men, but they seem to enjoy the task.

We Three.

At the New Oxford last week, We Three should have resumed their delightful entertainment, but we hear that Miss Dorothy Belmore was indisposed, with the result that immediate dates have had to be postponed. By the way, Miss Susie Belmore goes to the Olympia, Liverpool, for panto. this year.

London Hippo. Pantomime.

The cast of the pantomime "Mother Goose," at the London Hippodrome, includes Dorothy Ward, Isabel Elsom, Florence Saunders, Shaun Glenville, Wee Georgie Wood, Fred Conquest, Bernard Dudley, and the Shanks Bros. Miss Elsom will play the principal girl. This will be her first pantomime engagement.

New "Strong Lady."

The "strong lady," Claudia Alba, who comes from South America, is due to appear at the Victoria Palace for the first time in England on Monday, November 17. She juggles with cannon, torpedoes, etc., and is something of a sensation. She does all that strong men claim to do, and she is a mere strip of a girl!

Mr. J. Norman Berlin.

A pleasing memento of the long service of Mr. J. Norman Berlin at the Chelsea Palace Theatre was presented to him by the members of his late staff a few days ago. It took the form of a silver pencil case and handsome gold wristlet watch inscribed "To J. Norman Berlin, from the staff and friends, Chelsea Palace, 1905-1924." "J. N. B." is now acting manager at the Regent Theatre.

Music Hall Ladies' Guild.

The general meeting of the Music Hall Ladies' Guild has been postponed until Tuesday, the 18th instant, owing to the fact that many of the Committee rehearsing on Monday would be unable to attend.

Lionel Carson, Esq., is thanked for a ball donation of £5 5s., and also for taking tickets; Lord Dewar, £2 2s.; while Viscount Leverhulme and Harry Preston, Esq., are thanked for having arranged for parties.

Mrs. Phillips (Miss Irma Lorraine) is also thanked for two years' subscription and a £1 1s. donation towards the Children's Christmas Dinner Fund, in all, £3 3s.

The hon. treasurer of the Music Hall Ladies' Guild, Miss Lottie Albert, is making up her parties for both the Variety Artists' Benevolent Fund and the Music Hall Ladies' Guild Charity Balls. Tickets are going very well, and those not wishing to be disappointed should apply at once to 18, Charing Cross-road (Room 35).

Osborne and Perryer.

At the Metropolitan last week Osborne and Perryer, who are featuring in "Ring In," introduced their new skit, "Liza and Bill and the Runabout," and it proves a worthy successor to "Seeing the Show."

"Rent Free."

Norman Lee's Revue, "Rent Free," is on its provincial tour. It is due back in town at Christmas.

Grace Wilson.

In the title-rôle of Messrs. Jackson and Jewel's "Dick Whittington," Grace Wilson has been booked through Miss Madge Barlow, of the B.V.A.

Billy Danvers.

After a long provincial tour "The Love Match," in which Billy Danvers is chief fun-maker, is back in town at the Empire, Finsbury Park. Owing to the success of the show, Billy has had to refuse several tempting offers for panto. Billy has introduced a capital new number, "Beautiful Pay-Day," by Fred Pattison and Will Wise, into the show.

Dan Rolyat Fixes Panto.

We hear that Dan Rolyat has been engaged in panto. by Mr. Ventom Swift; in the meantime he has a few vacancies for his single act.

Jack Browning.

At Penge recently Jack Browning—brother of Connie—concluded a long season as principal dancer in "Peeps," and during this engagement was partner for some time to Mrs. Jackson, the well-known dancer. Jack has been engaged by Mr. de Courville for his next production.

Fred Fortune's Latest.

That master of quip and sally, Fred Fortune, has written a new book of "Laughing Gags" for performers. The book embraces stage jokes, snappy stories, monologues, dialogues and cross-talks. The humour is good practised stuff, and the selections should suit best comedians. "Laughing Gags" costs half-a-crown, and is obtainable from Fred Fortune direct at 8, Clephane-road, Islington, N.

Presentation to Neil McKay.

At the Empire, Chiswick, last Friday evening, Neil McKay and his wife were presented with an illuminated address, with the signatures of many friends, to wish them the best of luck on their world tour. It was prepared by Eddie Whiting, of the Palace, St. Albans. Neil and Daisy sail to-day per the "Olympic" for the States.

Robinson and Macken.

Bob Robinson and Nan Macken, who were great favourites in the panto. at the Princess's, Glasgow, last season, made a big hit at St. Albans recently at the Palace, and last week assisted Eddie Whiting with electioneering. Bob and Wee Nan, although they have had several offers, have not yet fixed panto.

Be Prepared!

The attention of English artists who are going to America is called to the fact that before leaving England it would be advisable for them to get what the Americans call the "counsellor's invoice," which is practically an inventory in triplicate of the contents of their property baskets. This will, we are informed, ensure an early release of the baggage from the Customs. A number of instances have come to the V.A.F. where baggages have been "held up" through artists not having these invoices ready for presentation at the destination.

A Warning Note.

The V.A.F., through the medium of the Independent Artists' Lodge of Germany, has recovered salaries for several well-known artists from German managements. Artists visiting Germany are requested to take particular note of the terms of the bill matter clause in their contracts, as this clause goes to the very root of the agreement. Several artists have failed to send bill matter in strict accordance with their contract.

Election Night at Shepherd's Bush.

The Shepherd's Bush Empire auditorium was filled to overflowing on Wednesday to see Joe O'Gorman's successful revue and to hear the election results. Mr. Fryer being away ill, Mr. Billy Bleach ran down from head office to lend a hand with the announcement of the results, and the neatly-typed words and figures which appeared on the screen were his. We are sorry to hear that Mr. J. Christie, the genial district manager, has also been on the sick list.

Devonport Hippodrome.

Devonport Hippodrome was re-opened on Monday (November 3) after redecoration. It had been closed for only a week, but during that time a big staff of workmen had been employed day and night in effecting a complete transformation. Both interior and corridors were redecorated in a rich old-gold scheme, the seats re-upholstered, and the pit completely changed, tip-up seats being installed. A new installation of electric light, a set of tableaux curtains in old-gold velvet, and the redecoration of the roof of the auditorium are among the other improvements effected. A new arrangement for the booking of seats in the pit at one shilling each has been introduced.

New Productions.

Norman Lee will produce, on Dec. 1, at Kilburn Empire, "A Working Girl," and the following week at Poplar Hippodrome he will launch (with Lew Lake) a musical phantasy, temporarily entitled "Hanky Panky," starring Hal Jones.

Reg. Bolton.

Within the next few weeks Reg. Bolton must suspend the run of his successful show, "Hot-Pots," as he is due to return with Miss Florrie Forde for his eighth panto. season, which opens at Blackpool.

Innovation for Managers.

Commencing on Thursday next, Nov. 13, at 11.30 a.m., Messrs. Morris and Pemberton, with Roberton-Mille, Ltd., will inaugurate a special series of weekly auditions for managers at St. George's Hall, Langham-place. A two hours' programme will be presented, consisting of variety acts, dancing troupes, comedians, soubrettes, sopranos, juveniles, etc., all of whom have been approved by the agents at private auditions.

Death of Mr. Harry Parker.

The death occurred with tragic suddenness last Friday of Mr. Harry Parker, the conductor and leader at the Empire Theatre, Burnley. He became ill during the first house and was taken home, where he had a severe heart attack and died almost immediately. Mr. Parker had been musical director of the Empire for 15 years.

Lucille Benstead in Canada.

A few days ago we received a cheery letter from Miss Lucille Benstead, who was appearing in Seattle at the time of writing. She tells us that she has been much fêted by the various organisations and clubs on her travels. According to present arrangements Miss Benstead intends to return here for a few weeks in February next. Ivor Weir is her accompanist on the Pantages tour, and Alice Wyatt is still accompanying Lucille while in the States.

"A Unique Opportunity."

In our notice of "A Unique Opportunity" at the Coliseum last week, we mentioned that Brandon Fleming was the nom de plume of a well-known critic. We are informed that Mr. Brandon Fleming is that author's real name, and that the play in question is not the work of any London critic.

Jack Edge.

At Hackney last week Jack Edge concluded a brief visit to the halls. He is now engaged in the final rehearsals in Liverpool for the chief part in "Brighter London," which commences a once-nightly season at the Olympia, Liverpool, for a few weeks, with other big towns to follow.

"The Pavement Artist."

Mr. Frank H. Fox, writing with reference to our paragraph headed "The Pavement Artist," says: "In answer to Mr. Cornell, who is part-author of Mr. Gus Elen's number, I do not lay claim to be the original 'Pavement Artist' artist (only in the form I am presenting it with special scenery and effects, &c.). I have done same with success in the provinces in my original form. You will find the 'Pavement Artist' was published by Reynolds & Co., Berner-street, W., many years ago. I would like to state that I am the author of every character number I present, also many others for our leading stars."

Herbert Sargent.

Responsible with Con West for Ernest Lotinga's latest success, "Khaki," Herbert Sargent is now engaged upon another production, in which Maidie Hope is to star. This busy author is also collaborating with Con West for another show for Ernie Lotinga, which will feature Arthur White. By the way, the sketch in the Cabaret show at the Victoria Palace last week should have been credited to Herbert, and not John Sargent.

Appeal for Concert Parties.

The Medical Superintendent of the West London Hospital is making his annual appeal for concert parties to entertain the patients at Christmas. Those willing to help in this good cause are asked to communicate with him at the West London Hospital, Hammersmith, W.

"Pimple."

The management at Walham Green must have been very gratified with the wonderful business done during the past week by "Pimple" in his latest success, "Lucky 13." This show is well booked ahead, and does not return to town until the New Year.

Jack Boot.

At the Stratford Empire last week Jack Boot and his charming partner were deputising in the absence of Fred Barnes from Tuesday onwards. This new star proved a welcome contributor to the bill. Jack goes to the Grand Theatre, Brighton, for pantomime this year.

M.H.A.R.A.

The 79th meeting of the Management Committee of the Music Hall Artists' Railway Association was held on Wednesday, Oct. 29, when the following members were present: Messrs. Harry Marlow (hon. trustee), who presided, Alf Herald, Barry Ono, Henry Bekker and C. Douglas Stuart (secretary). The secretary read the minutes of the last meeting, which were passed as read. Mr. McCarthy submitted the weekly financial statement, which was accepted.

Gilbert Payne.

Gilbert Payne, who has just concluded a very successful season as principal comedian in John Tiller and John R. Huddlestone's production, "On the Road," at the Winter Gardens, Blackpool, has been specially engaged to star in a new production under the direction of Mr. P. M. Turner, entitled "Follow the Money." This engagement was made through the agency of Harry Lane, who is also responsible for the sole bookings of the above production.

Tommy Mostol.

At the end of this month Tommy Mostol will produce his new show, "The Golden West," in which he will be supported by Eddie Polo, the film star. The latter is appearing with Tommy in "Jigsaw" for the next few weeks in town. Tommy tells us that he made a record run to town recently from Liverpool in 4 hours 58 min.

Tom E. Finglass.

Absent from England for nearly twelve months, and playing with much success in Africa and Australia, Tom E. Finglass is now back in town and is at present negotiating for pantomime or production. For many years Tom was a big pantomime favourite, and hopes he may have an opportunity to return therein at Christmas.

Dickson-Kenwin.

Mr. Dickson-Kenwin, the well-known actor-magician, is in America with new illusions. He has made a great impression at the Hippodrome, New York, and after a season there has started on a tour of the Keith Circuit. Later Mr. Dickson-Kenwin will make arrangements to produce his Shakespeare and Magic Act in the States with an English company.

Mr. Dicksopn-Kenwin was a guest of the Philadelphian Magical Society on October 25. He was appearing at the Earle Theatre, Philadelphia, and doing wonderful business in his magical act.

Max Martin, who designs the scenery for all Mr. Harry Day's productions, has had his picture entitled "Irish Lamentation" accepted for exhibition at the Salon d'Antomme, Paris.

(*Continued from col. 6.*)

Jimmy Leslie is as funny and as quick as ever, and he is ably assisted by Wallace Lupino and Joseph Victor. Miss Kitty Colyer's singing and dancing is an outstanding feature, and she makes a great hit. Florence Williams has a good voice, which she uses to much advantage. The Royal Porth Octette are another of the show's attractions. Miss May Marshall is good, as, indeed, are all the other members of the company. The chorus dance and sing excellently.

"EVENTS."

At Bristol.

"Events," the revue presented by Harry Day, devised and staged by Charles Henry, music by J. A. Tunbridge and H. J. D. Collin, lyrics and scenes by Con West, Reg. Powell and Gilbert Brown, dances arranged by Mlle. Albion, was launched at the Empire, Bristol, last Saturday, and was given a very hearty reception. It is composed of twenty-three events, full of capital humour, good dancing, music, and singing. A feature of the revue is the fine scenery and attractive costumes. The opening event is particularly original, the most prominent artists included in the cast being introduced by their shadows to the audience. Event 2, "A Typewriter," is decidedly novel, Miss Kitty Colyer being very pleasing in her musical number "I'm Typing the Title," assisted by a comely bevy of chorus ladies. Event 3, "A Fire Station," is very amusing, and Jimmie Leslie, ably assisted by Jos. Victor and Florence Williams, proves himself a great success. In Event 4, "The Lamp Post," Wallace Lupino introduces a clever dance, assisted by the girls. In Event 5, "Hanging the Picture," Jimmie Leslie is responsible for some capital fooling, assisted by Kitty Colyer, May Marshall, Wallace Lupino, and Jos. Victor, and the house is kept in roars of laughter. Event 6, "A Village Wedding," is an attractive setting in which a good number, "Just Two," is sung by Kitty Colyer and Norman Astridge. Event 7, "Matrimonial Correspondence," is a most amusing skit, in which all the principals take part. Event 8, "The Volga Boatman," gives an opportunity to the Royal Porth Octette, who earn much applause for their melodious singing. Event 9, "Visiting Wembley," and Event 10, "The Top Hat Club," are excellent cameos. Event 11, a musical number, "Don't Cry, Swanee," by Kitty Colyer, Bobbie Denton, and Budd Dufoir, suits them admirably. Event 12, "Suicide," pleases the house, as does Event 13, "The Haunted Grange," the antics of Jimmie Leslie and Wallace Lupino causing endless mirth. Event 14 is "Legmania Dance by the Girls," and is very novel. Event 15, "Upstairs and Downstairs," proves a popular absurdity, due to the efforts of Jimmy Leslie and others. Event 16, "All at C," is another good sketch, and Event 17, "Dancing Yesterday and To-day," is a pleasing scene, in which the dresses are most attractive. Event 18 is a musical number, "My Land of Dreams," by Florence Williams. Event 19, "Ah!" causes much amusement. Event 20, "A Coal Mine," provides another vehicle for the Royal Porth Octette. Event 21, "His Lesson," and Event 22, "Ailments," are comedy tit-bits, and Event 23, "The Two-faced Club," is a fitting finale.

(*Continued at foot of col. 5.*)

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THE COLISEUM.

Notwithstanding the present music hall boom, fame is much harder to win by the performer of to-day than by his predecessors. Yet Will Fyffe is now making his name a household word. The public has come to know his methods; every subtlety is noted and every joke starts a ripple of laughter before it is finished. At the Coliseum this week he gives of his best. His character-sketch of the idiot boy would stamp him as a genius even if we had no further proof of his powers. Every sentence he utters is packed full of meaning. For instance, when he pulls the ferret out of his bag and remarks: "That used to belong to the game-keeper," the casual tone suggests that it has been purchased, but at the same time we know it has not. Gradually the humour softens until he comes to the subject of his friend's death in the mine. The idiot boy's words have all the conviction of truth when he describes his grief and his determination to give his all to help the widow and her bairns. Then he runs off and comes back changed, to all appearances, both in body and soul. "Glasgae belawngs tae me" is the most joyous lyric of intoxication; its spirit is epitomised in the reply to those who object to a man going home drunk—"He has to go home some time, hasn't he?"

Fay Compton and Leon Quartermaine have settled down for a successful season with "A Unique Opportunity," and the Kedroff Quartette present a new programme of Russian folk songs and others by Mozart. Loie Fuller's "Ballet Fantastiques" again offer a rich spectacle of graceful movement and glowing colour, combined with the quaint shadow effects of the witches' dance. Viva Daron, the Canadian prima donna, contributes another item of artistic interest.

There is no juggler quite like Rebla. His listless, hangdog air while performing expert tricks with hat, cues, balls and cigar-boxes is a marvel of facial control of which we never tire. Charles Penrose, one of the popular "old sports," now presents a new act described as "Two Convivial Millionaires Busting Up Prohibition," which carries on his old tradition of good-fellowship. The Three Appalonas create thrills as "Phenomenal Equilibrists on the High Pedestal."

Two American acts occupy important places in the bill. Mlle. Marguerite, who has come straight from New York, gives a display of whirlwind dancing that is cleverly staged with the aid of Frank Gill, her partner, and Stanley Vilven, a singer. Roy Barton and Leo Deslys, American society entertainers, sang "Kentucky Home" and other well-known numbers.

THE ALHAMBRA.

Ian Hay's "Tilly of Bloomsbury" is admirably suited to become a musical piece. Richard and Tilly are just the hero and heroine such entertainment requires, and both Mr. Stillbottle and "Perce" are parts so apt for the comedians that hardly a "gag" is called for. And a chorus is introduced by giving the curate two pairs of twins. The adaptation has been carried out by Herbert Clayton and Con West, the lyrics written by Bert Lee and R. P. Weston, the music composed by Haydn Wood and Jack Waller, and the whole presented by Herbert Clayton and Jack Waller, by arrangement with Edward Laurillard. By introducing the Bloomsbury Choral Society, Mr. Waller gives himself full scope for his special gifts for burlesquing the oratorio. With this added attraction, Tilly's home becomes such a haunt of boisterous enjoyment that it is hard to see why Richard's lady mother should not enjoy her visit immensely.

Though the performance is shortened for "twice-nightly" purposes, nothing of importance to the story has been left out, despite the fact that a good deal of "business" has been added. Mr. Stillbottle, the part that Arthur Bourchier relished so much, gives Arnold Richardson ample opportunities to reveal his ripe and mellow experience. Harry Gould is "snappy" as Tilly's irrepressible brother, and creates the right impression of a bombshell when he arrives at "The Towers, Shotley, Beauchamp."

Without fair hair and blue eyes Tilly would not be Tilly. Maudie Dunham possesses these qualifications, and others besides. She acts and sings sympathetically, and manages to keep the interest in the story alive in spite of the musical comedy atmosphere. Richard is played with spirit by James Prescott. Harry Harmer takes the part of the curate, John Doran of Abel Mainwaring, Joan Travers of Sylvia Mainwaring, Winifred Hare of Lady Marion Mainwaring, Betty Hamilton of Constance, Irene Andrews of Amelia, Gwen Clifford of Tilly's mother, and Lawrence Caird of her father. The company, which numbers twenty-three, shows an excellent endeavour to work for the common good.

VICTORIA PALACE.

November weather may be black and miserable, but there is nothing like that about the November version of the Victoria Palace "Our Cabaret," which made its appearance on Monday. This time there is not only a complete change in the material, but several alterations have also been made in the personnel. An important new-comer is Miss Dorrie Dene, a versatile comedienne. Miss Dene gets her best chance in "Mrs. Hamblett Records Her Vote," certainly the biggest laughing hit of the show. She is the deaf, truculent lady who, having deeply resented all the official's questions, promptly "sends a kiss" to all three of the candidates. No less happy is Miss Dene as Bella the Belle of the Ballroom (with her attendant swains), and sundry other skitlets. Other new-comers to the cast are Mr. Paul England and Mr. A. B. Hedley, who not only appear in various guises, but also collaborate very successfully in a merry mélange of song.

Memorable new items are "Old Friends," a song scena, in which a quartette of men pledge the "absent friend"; the "Wedding Day," a picturesque scena conjuring up visions of "Les Merveilleuses," and "My Lady's Garden," a burlesque which affords plenty of opportunities to those resourceful comedians, Mr. John Hagan and Mr. Dick Francis. There is a fresh, "living picture"—this time the revivification of Orchardson's "The Challenge"—not to mention a bright and seasonable "Fireworks" scena, in which they burn "Class Warfare" as a fitting conclusion. Special words of praise are due to the singing of Miss Glory Edgar and Mr. Ernest Scovell, the acting and dancing of Miss Joan Carroll, and the dancing of Ivey Collette, Ernest Marini, and the Our Palace Girls.

The first part of the evening's entertainment is provided by a well-diversified programme. The Hengler Brothers, with their novel speciality item; Mr. Dave Lee, who utilises his facial resemblance to a famous film star with capital comic effect; and Phil and Phlora, whose dancing turn is such a pleasant combination of feminine grace and masculine acrobatic agility. Mr. Tom Clare, the well-known entertainer, indulges in a quite elaborate pianoforte concerto with the orchestra before embarking on several of his amusing songs, and Miss Muriel George and Mr. Ernest Butcher could have gone on singing their delightful folk-songs for ever, so great was the enthusiasm of the listeners.

FINSBURY PARK EMPIRE.

"The Love Match," which Mr. Fred Karno presents this week at the Finsbury Park Empire, is a bright and pleasing production. The major part of the action takes places at the country house of a sporting squire, and gives an opportunity for the staging of exhilarating hunting scenes, which provide not only pretty stage pictures, but also serve to introduce a particularly intelligent horse to the patrons of the show.

Mr. Billy Danvers is the comedian in chief, and not a dull moment is spent whilst he is on the stage, his contagious laugh—which should be worth a small fortune to him—being but one of the many assets of this sterling comedian. An excellent foil to Billy is found in Mr. J. A. ("Andie") Powers, who is a Scotch comedian of much worth, and whose droll stories of the sons of Caledonia are given off with such unctuous and pawky humour as to make them doubly welcome. He is also a fine eccentric dancer.

Miss Jean Allistone is a delightful heroine, her sweet voice and charming stage presence being of extreme value to the completeness of the show; Miss Evelyn Sanders, as a mischievous ingenue, is also excellently suited, and becomes a warm favourite during the progress of the entertainment; and a wholly competent company of artists combine to render "The Love Match" a very attractive production.

"PLEDGES."

At the Granville.

The Western Productions' "Pledges," seen at the Granville, Walham Green, on Monday, is full of humour. The plot tells of a Jewish pawnbroker who leaves his emporium, which forms the first scene, to do a business deal in Ireland. A love affair between his daughter and his manager also forms part of the plot. The comedy is good, and there are some bright singing and dancing numbers. Nothing funnier can be imagined than Mr. Barney Lando's study of Israel Goldman, who keeps his audience in merry mood throughout. Mr. Brien O'Sullivan as Conn proves himself an artist in all he does. His rendering of "Delaney's Donkey" and "The Charm," amongst other numbers, is excellent, and he joins in the duet, "Mr. Gallagher and Mr. Sheen," with Mr. Reg Edwards, who acts capitally as the Manager. Mr. Edwards also makes a hit with his song and dance, "At 7 o'Clock."

Miss Ivy Grant makes a pretty Colleen as Kathleen, and sings the opening number, "A Smile Will Go a Long, Long Way." She is a big success. Miss Maisie Ancrum as the daughter, Rachael, also acts cleverly—she scores in the duet, "Man," with Mr. O'Sullivan. Miss Gwladys Mayne sings capitally "I'll Tell the World" and "Erin." Messrs. Tom Marshall, Billy Bland, Walter Tabrar and Percy Braithwaite, who gives valuable assistance in the comedy scenes, and the Killarney Girls complete.

"THE TIMES."

At the Alexandra, Stoke Newington.

In seven periods, bringing us up to 1940, we have a fanciful foresight of the world's progress. On the race-course we are to find jockeys and bookies only of the gentler sex. In the shipyard, mechanics will receive the wages of Cabinet Ministers, and so forth. This revue is a very brainy, but withal humorous concoction, produced with a lavish hand, and presented by a highly competent company. Mr. Frank E. Franks is not only to be congratulated on the excellence of his individual performance, but upon the quality of the artists he has gathered around him. As Corporal Breezy his abundant humour is alternated with gleams of pathos somewhat rare in this class of work. Mr. Franks likewise figures as a barber, a work-shirker, and a muddle-headed punter, with mirth-provoking results. Frank O'Brien, a comedian of the dude school, is a wonderful dancer. Among other items, he joins Miss Janice Hart in several clever vocal and dance numbers—"Keep Off My Shoes," etc. The lady is a mistress of her art, admirable in song, dance and acting. Her mock operatic duet with Frank O'Brien is the acme of vocal burlesque. Others who contribute to the success are Jean Boyne of the high soprano, Rob Benroy, Jack Lennox, Toney Toner (the lilliputian comedian, who earns some of the biggest laughs), Mesdames Alma Martell, and Nell Vivian. The Franconian Male Octette sing so delightfully that the audience would like much more of their work, and the Shirley Girls are admirable.

WOOD GREEN EMPIRE.

The musical play, "Scotch and Polly," presented this week by the Playgoers' Syndicate, gives opportunities to that excellent comedian, Tommy Lorne, as a Scottish soldier, who becomes head of a great whisky firm. He is the "Scotch" and Betty Green is the "Polly," a lady commercial traveller. Sydney Bray as Angus Dewcan, jun., the scapegrace son of Sir Angus Dewcan (Ian Lloyd Mackenzie), and Addison Yorke as Andrew Wishart (head clerk) are also prominent in the cast.

Tommy Lorne's speciality is his native Scotch manner, his shrewdness and smartness of action, and his accent, which is quite comprehensible, even in Southern counties. His inspection of the female staff at the office and his interview with whisky travellers are distinctly funny. Betty Green adds materially to the life of the play.

Speciality dances are given by the Twelve Hudson Girls, and the cast, in addition to those already mentioned, includes John Simpson, M. G. Wilton, Harry Burgon, Clairette Ward, Peter McSweeney, Wilson Mora, A. Ballinger, A. Shepherd, Hubert Henry, Eileen Connelly, and Edith Timmis.

The play is written and produced by Edward Marris, the music by Haidee De Rance, and the lyrics by Harry Lowther.

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6.40 CAMBERWELL PL. 9.0
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Presents—
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D. L. Keith
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ELAINE ROSSLYN.

6.40 ILFORD HIPPO. 9.0
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ERNEST HASTINGS.
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6.40 SHOREDITCH OLY. 9.0
Harry Day Presents—
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BILLY BENNETT.
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6.40 ISLINGTON EMPIRE 9.0
WILKIE BARD
PERCY HONRI.
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ERNIE ROMA.
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6.40 POPLAR HIPPO. 9.0
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6.40 ROTHERHITHE HIPPO. 9.0
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(Direction, Miss Dorothy Mullord)
Present—
"EYES OF THE WORLD."

6.40 COLLINS'S. 9.0
The North London Players
(Direction, Miss Dorothy Mullord)
Present—
"WHEN THE HEART IS YOUNG."

NEXT WEEK'S CALLS.

MONDAY, NOVEMBER 10, 1924.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR DECEMBER 1 NOW DUE.

ALBANY WARD THEATRES.
(Note.—Rehearsals at all theatres at 1 p.m., with the exception of the Jubilee Hall, Weymouth, which is at 12 o'clock.)
BRIDGWATER PALACE.—"The Midnight Wedding," Nov. 13, 14, and 15.
JERSEY ALHAMBRA. — The Classic "A's."
JERSEY OPERA HOUSE.—"Grumbles of 1924."
SALISBURY PALACE.—"Nothing But the Truth."
WARMINSTER PALACE. — "The Midnight Wedding," Nov. 10 (one day).
WEYMOUTH JUBILEE HALL. — "Aerial Flashes."

BOSTOCK TOUR.
BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Musical Valeros.
HAMILTON HIPPODROME (rehearsal, 1).—Walker and Harte present "Autumn Frolics."
IPSWICH HIPPODROME (rehearsal, 11.30).—Harry Warburton presents "Shavings."
IPSWICH LYCEUM THEATRE. — "Prscilla the Profligate."
NORWICH HIPPODROME (rehearsal, 2).—Slingsby and Jackson present "Peeps."
NORWICH THEATRE ROYAL. — "Katinka."
PAISLEY RINK PALACE (rehearsal, 12).—Palette, Belton and Osborne.
PAISLEY THEATRE (rehearsal, 12).—St. James Productions present "Plus Fours."

BROADHEAD TOUR.
ASHTON-UNDER-LYNE EMPIRE HIPPODROME.—Jazon and Montgomery present "On the Panel" Revue.
ASHTON-UNDER-LYNE PAVILION THEATRE.—Tom Barrasford, Pictures, and company as booked.
BURY HIPPODROME.—The Broadhead Players present "The Yellow Ticket."
ECCLES CROWN REPERTORY THEATRE.—The Broadhead Players present "Gentleman Jim."
LIVERPOOL PAVILION THEATRE.—Ernie Lotinga presents "House Full" Revue.
MANCHESTER EMPRESS THEATRE. —Picture Entertainment.
MANCHESTER HULME HIPPODROME.—The Colombia Productions present "Me and My Gal" Revue."
MANCHESTER JUNCTION THEATRE. —Pictures and company as booked.
MANCHESTER KING'S THEATRE.—The Fred Collins Productions present "Guess the Title" Revue.
MANCHESTER METROPOLE THEATRE.—Mr. Will Murray presents "Casey's Court."
MANCHESTER OSBORNE THEATRE. —The Broadhead Players present "The Black Sheep of the Family."
MANCHESTER QUEEN'S PARK HIPPODROME. — Fred Groves and Harold Lloyd present "The Under Dog."
MORECAMBE WINTER GARDENS.—Picture Entertainment.
PRESTON PALACE THEATRE. — Picture Entertainment.
PRESTON ROYAL HIPPODROME.—Sadie Morris, Lola Milton, Haig and Escoe, Nora and Barney Moore, Ernie Ream, Harry Taft, Three Argentas.
SALFORD ROYAL HIPPODROME.—Annie Rooney, Pictures, Norman Carroll.

KENNEDY'S THEATRES.
DUDLEY OPERA HOUSE (rehearsal, 12).—Billy Reeves, Billy Camp, the Cardes, Nellie Brierley, the Four Lovick Jewels, and company as booked.
WEST BROMWICH EMPIRE (rehearsal, 12.30).—Jackson Owen's revue "Episodes."
WEST BROMWICH THEATRE ROYAL. —Billy Merrick presents "Rosette."

LONDON SYNDICATE HALLS.
(See page 17.)

LONDON THEATRES OF VARIETIES, LTD.
(See page 13.)

MACNAGHTEN CIRCUIT.
(Rehearsal at all halls at 12 o'clock.)
BLACKBURN.—George Sax presents "Sixes and Sevens."
BRADFORD. — L. Poole presents "Lucky 13."
BURNLEY.—Wood and Zola, Sandy Powell, Lily Morris, Joyce and Shields, The Decunas, Gicardo, Jane Croft.
CARLISLE. — Cambridge Productions' "Rent Free."
HALIFAX.—Lew Lake presents "Whispers."
HUDDERSFIELD.—Terry Wilson, Dan Leno, junr., Nada, Henry Hilton, Gilbert and Chapman, George Hurd, Olga Charnby.
LEICESTER.—Company as booked.
SOUTHAMPTON.—Cecil Barth presents "Bachelor Husbands."
WARRINGTON.—Ray Brothers present "The Side Show."

NORTHERN THEATRES COMPANY.
BLACKBURN THEATRE ROYAL. — George Edwardes presents "Toni."
BURY THEATRE ROYAL.—Walls and Henson's "Tons of Money."
DEWSBURY THEATRE ROYAL.—George Edwardes presents "Toni."
HALIFAX GRAND THEATRE.—George Lawrence presents "The Jog Trot."
HALIFAX THEATRE ROYAL.—"Bluebeard's Eighth Wife."
HUDDERSFIELD HIPPODROME. — Albert de Courville's "The Rainbow."
HUDDERSFIELD, THE PICTURE HOUSE.—Pictures.
ROCHDALE PALACE THEATRE.—Pictures.
ROCHDALE THEATRE ROYAL.—Mrs. Patrick Campbell in "The Thirteenth Chair."

MOSS' EMPIRES.
BIRMINGHAM EMPIRE (rehearsal, 12.30).—The Monzos, Wallie Pearce, Ella Shields, Fred Barnes, Burr and Hope, The Three Karreys, Sammy Shields.
BIRMINGHAM GRAND (rehearsal, 1).—John Lester presents "Hollywood Follies." Cast includes Harry and Burton Lester.
BRADFORD ALHAMBRA (rehearsal, 12.15).—Harry Norris presents "Ring In." Cast includes Barry and Mark Lupino, Osborne and Perryer, Rebla.
CARDIFF EMPIRE (rehearsal, 1).—Harry Day presents "Events." Cast includes Kitty Colyer and Jimmie Leslie.
EDINBURGH EMPIRE (rehearsal, 12). —Macdonald and Young present "Maid of the Mountains."
FINSBURY PARK EMPIRE (rehearsal, 1).—Tom Arnold presents "The Melody Box." Cast includes Elsie Bower, Freddie Forbes.
GATESHEAD EMPIRE (rehearsal, 1).—"Happy Days."
GLASGOW ALHAMBRA (rehearsal, 11). —Mr. and Mrs. Graham Moffatt and Co. in "A Scrape o' the Pen."
GLASOW COLISEUM (rehearsal, 11).—The great film "Southern Love."
GLASGOW EMPIRE (rehearsal, 11).—Jack Boot, The Adams Duo, Terry and Yorke, Harry Tate, Kirkby and Hudson. Nixon Grey, Rue Lambert assisted by Doreen.
HANLEY GRAND THEATRE (rehearsal, 1.30).—Jean Bedini's "Cheerio."
HULL PALACE (rehearsal, 1).—T. F. Dawe presents "Mam'selle Kiki." Cast includes Alec Fraser, John Humphries, and Molly O'Shann.
LEEDS EMPIRE (rehearsal, 1).—"A Week in a Night." Cast includes Sam Mayo.
LIVERPOOL OLYMPIA (rehearsal, 1). —Julian Wylie presents "Brighter London."
LONDON HIPPODROME (rehearsal, 11).—Moss' Empires, Ltd., present Julian Wylie's "Leap Year."
MANCHESTER PALACE THEATRE (rehearsal, 11).—Andre Charlot and Jack Hulbert's production, "By the Way."
NEWCASTLE EMPIRE (rehearsal, 1).—Delino, Yost and Clady, Talbot O'Farrell, Barker and Wynne, The Two Bobs, Chas. Ulrick, Adam Tomlinson.
NEW CROSS EMPIRE (rehearsal, 1).—Fred Karno presents "The Love Match." Cast includes Billy Danvers and Jean Allistone.
NEWPORT EMPIRE (rehearsal, 1).—Alfred Zeitlin and Paul Murray present "The Dancing Barber." Cast includes George Gregory.
NOTTINGHAM EMPIRE (rehearsal, 1). —Francis Laidler presents "The Roundabout." Cast includes Gwladys Stanley and Tom D. Newell.
NOTTINGHAM THEATRE ROYAL (rehearsal, 12).—The George Edwardes (Daly's Theatre) Production present "Toni."
PRESTON EMPIRE (rehearsal, 11).—Sutton Vane's production, "Outward Bound."
SALFORD PALACE THEATRE (rehearsal, 10.30).—Harry Slingsby presents "Zip." Cast includes Billy Caryll, Mareski, and Hilda Mundy.
SHEFFIELD EMPIRE (rehearsal, 1).—Madge (Kiddy) Kennedy, Edgar Curtis, Zenora, De Biere, Ernie Mayne, The Femina Quartette, Hengler Brothers.
SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—The Vedras, Samson, Tom Clare, Jack Williams, Barker and Tarling, Irene Shamrock, Clay Keyes.
SOUTH SHIELDS EMPIRE (rehearsal, 1).—"Parish Relief."
STRATFORD EMPIRE (rehearsal, 1).—Chas. Erard, The Three Appalonas, Coram, Jennie Benson, Jack Lane, Fyne and Hurley, Vera Rudd and Partner.
SUNDERLAND EMPIRE (rehearsal, 1). —"Mr. Tickle, M.P.," including George Bass.
SWANSEA EMPIRE (rehearsal, 2).—Bruce Bairnsfather presents "'Ullo!" Cast includes Johnny Danvers and Louis Holt. Syd. Moorhouse.
VICTORIA PALACE (rehearsal, 11.30).—"Our Cabaret" (November Follies), Two Rascals, Zomah, "Our Palace Girls," Peel and Curtis, Clovelly Girls, Ena Foy.
WEST HARTLEPOOL EMPIRE (rehearsal, 12).—"Ideas," including Jack Clifford, Dan Young and Isabelle Dillon.

STOLL TOUR.
(See page 17.)

VARIETY THEATRES CONTROLLING CO., LTD.
BOSCOMBE HIPPODROME (rehearsal, 1.30).—"Evening News."
BRIGHTON HIPPODROME (rehearsal, 12).—"Scandals."
LEEDS HIPPODROME (rehearsal, 12). —"The Family Circle."
LIVERPOOL HIPPODROME (rehearsal, 12).—Whit Cunliffe, Foy and Fey, Iris and Phyllis, Metro Gnome's Band, Harry Gunn, Daisy Dormer.
NEWCASTLE HIPPODROME (rehearsal, 12).—Great Carmo.
PARIS ALHAMBRA.—Period commencing Nov. 14, 1924.—Little Tich, Astra Follies, Tom Rees, Morue, Rochez Monkeys, Flying Winskills, Beretta Trio, Georges Roger, Imperial Trio, Frankie and Lady, M. Chikioshi, 4 Clementinos, Derra de Moroda, Buico.
PORTSMOUTH HIPPODROME (rehearsal, 12).—"All in Favour."
SHEFFIELD HIPPODROME (rehearsal, 12).—"Mr. Manhattan."
SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—"Tonics."
SOUTHEND HIPPODROME (rehearsal, 12).—"Jig Saw."
WOLVERHAMPTON HIPPODROME (rehearsal, 12).—"Love and Kisses."

MISCELLANEOUS.
ALDERSHOT HIPPODROME (rehearsal, 1).—Mr. Harry Day presents "Radios."
ALDERSHOT (ALFRED BERT'S MILITARY HALL) (rehearsal, 12 o'clock at Stanhope Theatre).—Mervan Sisters, Melford and Dodd, Roi Duo, Paddy Boston, Willie Eden, Maggie Myres.
ASTON HIPPODROME (rehearsal, 12). —Bert Maddison, 8 Rodney Hudson Girls, York and Wery, Bruce McLeod, De Vola and Rex, Melt and Bray.
AYR PAVILION THEATRE (rehearsal, 1).—The Rothesay Entertainers.
BATH PALACE.—"Pins and Needles" revue.
BLOOMSBURY CINEMA.—Eric Godley.
BOURNEMOUTH "WESTOVER." — Carrie and Dick.
CHESTER ROYALTY THEATRE (rehearsal, 12).—Scotch Kelly, Billy Moore and Kiddies, Irene and Hearn, Frank Farrell, Betty Butters and Boob, Lilliana
(Continued at foot of Col. 3.)

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SONGS AND SINGERS.

B. Feldman and Co.

Among our numerous visitors we welcomed recently Sydney Benson, who will produce Bryan and Phillips' bright Christmas pantomimes. Mr. Benson listened to our panto. winners, and affirmed that we had beaten all records!

Henry J. Etty, who has a very pleasing baritone voice of the light order, is with the Cursisits Concert Party, and reports that Daisy H. Gooden in that show is making a big hit with "Oh! How He Lied to Me" and "Mother Loves Me."

Tony and Tonette—a girl and a dude—find Feldman numbers to be their biggest successes. They work "Oh! How He Lied" (Tonette) and "Bebe" and "Harmony Baby" (Tony and his drums) in the popular revue "Hello! Newton."

Dinkie Jeune reports "Turned Up" a riot, and "California, Here I Come!" a big hit. And their hits will be just as big in panto.!

The concert party cabaret "Pierrot at Play" is rich in Feldman winners, among the biggest successes being "Turned Up," "A Smile Will Go a Long, Long Way," "Maybe," "Horsey," and "California, Here I Come!" Miss O'Dare contributes a clever eccentric dance to the tune of "Little Nellie Kelly," and Al Scott does good work with his saxophone. The company also includes the Playtime Syncopators, who make a special feature of Feldman numbers.

Alice Barton, the popular mezzo-soprano, is having big successes everywhere with "A Smile Will Go a Long, Long Way" and "Turned Up."

Bebe Hutchinson, the charming leading lady in C. Stephenson's "Sunny South" revue, is making a great hit with "In a Tent" and "Invitation."

James Henderson, whose clever show "Hello! Bill" is going great guns, visited the House of Hits, and selected Feldman winners to add to his already strong show. The result of his visit is that Nelly James features "I'm Gonna Bring a Watermelon," Ballard and Gilbert score with "When Will the Sun Shine for Me?" and "A Smile Will Go a Long, Long Way" constitutes the grand finale. "Don't do Your Courting Round the Gatepost" makes an A1 overture too!

Marie Terry is working "California, Here I Come!" with the success which always attends this Feldman winner.

R. G. Saunders, the singing-conductor of the "Khaki" revue, made a big hit at Birkenhead Hippodrome last week with the great Feldman successes "Big Brother" and "After the Storm."

Ted Judge (a good judge, too) boasts an all-Feldman programme, and tells us that he is featuring specially "Wee oo la la, siv vu play."

Francis & Day.

The success of the firm's new fox-trot sensation, "June Night (Give Me a June Night, the Moonlight, and You)," in that brilliant Jack Hulbert revue, "By the Way," and also in Hedley Russell's "Blue Butterfly," is fully in accord with the reputation it had achieved in the United States, and in the forthcoming pantomimes it is likely to enhance that reputation in a large degree, in common with "What'll I Do?" "When Lights Are Low," "I Love You," "Chili Bom Bom," "Jog Along, Jasper," "Pottering Along," "Shall I Have It Bobbed or Shingled?" "Hum a Little Tune," and "It Ain't Gonna Rain No Mo'."

There has already arisen a brisk demand for the songs sung in "Patricia," the successful musical comedy produced last week at His Majesty's by Dion Titheradge, notably for "Just Round the Corner" and "Love Bells," sung by Dorothy Dickson, and for the delightful waltz duet, "If I Had Only Known," and the equally captivating "Every Second Monday," sung by Dorothy Dickson and Philip Simmons. All the foregoing numbers have been issued.

At the Hippodrome, Southend, where "Three Bags Full" fills the bill, "Jog Along, Jasper," and "Shall I Have It Bobbed or Shingled?" are proving "the goods," according to a communiration from Charles Rich. He will introduce "What'll I Do?" into his forthcoming "Mother Goose" pantomime.

Elliott and Barratt, who have been recording "Jog Along, Jasper" for the Winner-discs, have been going great guns with the song at the Bedminster Hippodrome.

"The One I Love Belongs to Somebody Else" had a fine reception at the New Oxford last week, Ethel Levy being the singer. It has likewise been a great hit, in the hands of Maisie Terriss, at both the Alexandra, Birmingham, and the Opera House, Middlesbro', in Joe Morrison's "Jazzland."

Lawrence Wright Music Co.

Preparations for pantomime are now getting well ahead, and the house is busy providing producers and artists with the very best material possible for the Christmas season.

Such an astute producer as Cecil Murphy, who is in charge of Kennington this year, has been one of our visitors, and has already decided on such outstanding hits as Horatio Nicholls' three big numbers, "Golden West," "Sahara," "Riviera Rose," and also a new duet, "Am I to Blame?" Whilst on this number, may we point out that we have special straight and comedy versions for same. Mr. Cecil Murphy has also fixed on our two big comedy numbers, "Our House Will Be All Right" and "Riley's Cow Shed."

An excellent show is Mr. George Ray's new revue, "Happy," which is being played this week at the Edmonton Empire. It is full of the best of the Lawrence Wright catalogue, outstanding successes being Mr. Vincent Ayden with "I Wonder What's Become of Sally?" Miss Freda Francis, "Sure As You're Born"; Miss Lily Ward, "Take a Look at This"; Mr. Jack Sheppard, "Riley's Cow Shed," and "Am I to Blame?" by the whole company. Ray's Brass Nine accompany all the artists in these various numbers.

An act new to London, Shoreditch, audiences, but nevertheless very welcome, is The Grenadier Four, who come to town fresh from their triumphs at the Winter Gardens, Blackpool. Their whole repertoire is a Lawrence Wright one, including "Golden West," "Honolulu," "Riley's Cow Shed," "Riviera Rose," and "Take a Look at This!"

Layton and Johnston, those two boys who created such a success with Lee White's show at the Queen's Theatre, are at the moment playing in cabaret at the Café de Paris, where they are continuing to use their two big songs, "Sure As You're Born" and "Hard-hearted Hannah." They have also produced a new "Wright" number of which a tremendous lot will be heard in the near future, but about which we are bound to secrecy at the moment.

Ern. E. Roma is one of the outstanding feature hits at the New Oxford this week, where he is producing for the first time a new Irish ballad, "Killarney the Blarney and You," for which Lawrence Wright predicts great things.

Keith Prowse

The firm have now taken over the Sherman Clay catalogue. "Rock-a-bye My Baby Blues" is the first number from this famous house published by Keith Prowse. All artists that have heard this beautiful waltz ballad have been unanimous in their praise, and are confident it is a real winner.

At the Kilburn Empire last week the "Gregorian Singers," in "Visions" production, were the hit of the show, their rendering of "Why Did I Kiss That Girl?" being rapturously applauded.

Dinkie Jeune, comedienne, reports enormous success with "Oh! Eva" and "Why Did I Kiss That Girl?"

Jenny Golder is featuring three numbers from this house, all with marked success, i.e., "Za-Za," "In the Evening," and "Any Way the Wind Blows."

Ella Shields continues to score with "Why Did I Kiss that Girl?" Daisy Wood has been singing "Why Did I Kiss that Girl?" for the last twelve weeks, and has recently added "Oh! Eva" to her repertoire. Miss Wood scores a personal triumph with both numbers.

The "Gaiety Players" are featuring "Any Way the Wind Blows," "Oh! Eva," and "Why Did I Kiss that Girl?," Harry Faber, manager and producer of this party, says they are three of the best numbers he has ever had.

Artists are invited to send 1s. 6d. for a selection of our latest numbers. (Please state style.)

Peter Bernard.

The response to Herschel Henlere's new song fox-trot, "Burmese Moon," has been greater than anticipated. Heading the list is Frank Mathew, the organist at Stoll's Picture House, Newcastle-on-Tyne, who writes:—"Thanks for copies and orchestration, 'Burmese Moon' is going enormous. Please rush small orchestra and trio for my bands." From James Maclennan:—"Thanks. Great. Featuring it at once. More later." From Claude Duval and his recording and broadcasting orchestra:—"Thanks. Have been requested to play 'Burmese Moon' again. Going fine and encore! nightly." From Victor Leon:—"Fine. Using 'Burmese Moon' immediately." Leon Kotchinsky says he will use "Burmese Moon" in the two pantos. he is producing. Others who have applied, and are using "Burmese Moon" are Carlton Café, Cardiff; Mikado, Nottingham; and different café and orchestra people from Glasgow, Edinburgh, Sheffield, Leeds, and Birmingham.

Next in importance is "Bombay Rose." Frank Kemp is doing wonderfully with "I Ain't Comin' Back No Mo" and "Bombay Rose."

Orchestral leaders are invited to send for subscription scheme, "Gipsy Lady" and "Bombay Rose." Band parts are ready, 2s. per set.

Worton David, Ltd.

We have again a splendid report to make with reference to the songs and singers of Messrs. Worton David, Ltd., catalogue. Ernie Mayne is doing big with "How's Your Poor Old Feet?" and "Why Does a Chicken Lay an Egg?" Mr. Terry Wilson continues to score with "The Plain Jane of the Family" at all his engagements. Sid Davis and his People's Palace Orchestra, at the People's Palace, Bow, are featuring with success the following numbers, "The Plain Jane of the Family," "Forgive and Forget," "Why Did You Call Me Wonderful One?" "Those Who Dance," and "Sheila."

Louis Voss, A.G.S.M., is scoring with the firm's three numbers, "Why Did You Call Me Wonderful One?" "Those Who Dance," and "Sleepy Zuyder Zee," at the West Kensington Super Cinema.

Leading bands all over the country continue to feature with success many of the firm's numbers. The Savoy Havana Band, at the Savoy Hotel, are doing very well with "Why Did You Call Me Wonderful One?" "Those Who Dance," and "Sing It When You're Dancing," and include them in all their broadcasting programmes, the choruses being sung by the leader, Mr. Ramon Newton. The firm's numbers are also being quickly fixed for many of the leading pantomimes, and artists, managers, and producers who have not yet written for selection of numbers should lose no time in doing so.

(Continued from Col. 2).

Ladies, and Scott and Weston.
COVENTRY HIPPODROME (rehearsal, 1).—"On the Dole."
EALING PALLADIUM (rehearsal, 12).—The Stedmans, Zachary Tan.
EDINBURGH THEATRE ROYAL (rehearsal, 12).—"Wangles of 1924."
EDMONTON EMPIRE (rehearsal, 12).—Wild West Productions present "The Hold Up."
EXETER HIPPODROME. — The 8 Georgians, Vesta Sisters, Norton and Forbes, Jack Shires, Bryant and Bryant, Lalla Selbini and Bert Albert.
GOLDERS GREEN HIPPODROME (rehearsal, 12).—"Our Nell."
GRANVILLE, WALHAM GREEN (rehearsal, 12).—Revue, "Don't Worry."
GREAT YARMOUTH HIPPODROME. —"Cheer Up" revue.
KEIGHLEY HIPPODROME (rehearsal, 12).—Henry Baynton and his Shakespearean company.
KINGSTON EMPIRE (rehearsal, 12.45). —Mr. Tom Arnold presents for Thea Productions "Love and Laughter."
LONDON SHOREDITCH.—Renee and Godfrey, Chas. Penrose and Partner, Moody's Broadway Four, Elton Black and his Lassie, 3 Durhams, James Cheetham, May Royal, Frank Hemming and Marie Free, Marie Page, Hall and company, Vestys.
NORTHAMPTON NEW THEATRE (rehearsal, 12).—"Monsieur Beaucairs."
NOTTING HILL GATE CORONET THEATRE (rehearsal, 12).—Maria Janos Two, Dorothy Colston.
PENGE EMPIRE (rehearsal, 12).—Anglo-French revue, "French Follies."
POPLAR QUEEN'S (rehearsal, 4).—King and Benson in revue "Sign On."
READING PALACE THEATRE.—"Ginger."
ST. ALBANS GRAND PALACE (rehearsal, 12).—Marie Lawton, Hall and Dacey, and pictures.

Mr. Foster Richardson has been appointed director of the Westminster School of Singing, 27, High-street, Bloomsbury, W.C.2. All those who wish to study the art of singing correctly should apply to the secretary for particulars.

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ON THE ROAD.

PLAYS.

ADVERTISING APRIL. — Nov. 3, West Pier, Brighton.
ANDERSON, J. GRANT, REP. CO.—Hippo., Burslem (season).
ARCHIE.—Nov. 3, Empire, Sunderland; 10, Grand, Derby.
BACHELOR HUSBANDS.—Nov. 10, Palace, Southampton.
BAT, THE.—Nov. 3, Hippo., Gloucester.
BATTLING BUTLER.—Nov. 3, Plymouth; 10, Bristol.
BAYNTON, HENRY. — Nov. 3, T.R., Blackburn; 10, Hippo., Keighley.
BEGGAR'S OPERA (LYRIC).—Nov. 3, Hippo., Altrincham.
BEGGAR'S OPERA (FOWLER).—Nov. 3, Grantham (3); 10, P.O.W., Rugby.
BELLA DONNA.—Nov. 3, King's, Glasgow.
BELLE OF NEW YORK.—Nov. 3, Newark (3), Louth (3); 10, T.R., Barnsley.
BENSON, SIR FRANK.—Nov. 3, O.H., Southport; 10, St. George's, Kendal.
BETTY.—Nov. 3, Nuneaton; 10, Crewe.
BETTY.—Nov. 3, T.R., Bournemouth; 10, T.R., Portsmouth.
BLUEBEARD'S EIGHTH WIFE (RED).—Nov. 3, H.M., Aberdeen; 10, King's, Dundee.
BLUEBEARD'S EIGHTH WIFE (BLUE).—Nov. 3, O.H., Coventry; 10, Hippo., Nottingham.
BLUEBEARD'S EIGHTH WIFE (WHITE).—Nov. 3, New T., Crewe; 10, T.R., Halifax.
BLUE BUTTERFLY.—Nov. 3, T.R., Exeter.
BOURCHIER, ARTHUR. — Nov. 3, Empire, Preston; 10, T.R., Hanley.
BRITISH NATIONAL OPERA CO.—Nov. 3, King's, Edinburgh; 10, T.R., Glasgow.
BROADHEAD DRAMATIC CO.—Osborne, Manchester; Crown, Eccles; Hippo., Bury (stock season).
BUNTY PULLS THE STRINGS (NO. 1).—Nov. 3 and 10, Alhambra, Glasgow.
BUNTY PULLS THE STRINGS (NO. 2).—Nov. 3, P.O.W., Rugby; 10, County, Shrewsbury.
CABARET GIRL.—Nov. 3, T.R., Peterborough.
CARL ROSA OPERA CO.—Nov. 3, Gaiety, Dublin, and Artillery, Woolwich.
CARNIVAL.—Nov. 3, T.R., Aldershot; 10, T.R., Guildford.
CAT AND CANARY.—Nov. 3, Lancaster; 10, Ilkeston.
CATHERINE.—Nov. 3, Grand, Leeds; 10, Prince's, Bristol.
CHALLENOR, BROMLEY. — Nov. 3, Colwyn Bay (3), Rhyl (3).
CHARLEY'S AUNT.—Nov. 3, Royal, Norwich; 10, Prince's, Manchester.
CHARLEY'S AUNT.—Nov. 3, T.R., Inverness; 10, P.H., Nairn.
COMPTON COMEDY CO. — Nov. 3, Gaiety, Hastings; 10, Palace, Westcliff.
DAREDEVIL.—Nov. 3, Hippo., Leeds.
DEANE, HAMILTON.—Nov. 3, Grand, Oldham; 10, Grand, Luton.
DENVILLE (ALFRED) REPERTOIRE COS.—Gran. Gravesend; Hippodrome, Chesterfield; Court, Wigan; T.R., Stockport; T.R., Ashton-under-Lyne; Hip., Margate.
DIPLOMACY.—Nov. 3, Prince's, Manchester; 10, Prince's, Bradford.
DOBELL, W. — Nov. 3, Temperance H., Longford.
DORAN, CHARLES. — Nov. 3, Grand, Croydon.
DOUBLE OR QUIT.—Nov. 3, Kursaal, Whitley Bay; 10, T.R., Yarmouth.
D'OYLY CARTE OPERA CO. — Nov. 3, T.R., Newcastle.
D'OYLY CARTE OPERA CO.—Nov. 3, Hippo., Aldershot.
DUNSTAN, EDWARD. — Nov. 3, O.H., Macclesfield.
EADIE, DENNIS.—Nov. 3, O.H., Leicester.
EDGE O' BEYOND. — Nov. 3, County, Bedford.
ELIZA COMES TO STAY.—Nov. 3, O.H., Burnley; 10, T.R., Ashton-under-Lyne.
FAKE, THE (LEONARD LAWRENCE).—Nov. 3, Grand, Swansea.
FAKE, THE.—Nov. 3, T., Perth; 10, King's, Edinburgh.
FATA MORGANA.—Nov. 10, T.R., Brighton.
FATAL WEDDING. — Nov. 10, Grand, Brighton.
FORBES-ROBERTSON, FRANK.—Nov. 3, T.R., Great Yarmouth; 10, T.R., Sheffield.
FRENCH LEAVE.—Nov. 3, T., Selby (3); 10, Hippo., Wrexham.
GABRIELLE.—Nov. 3, Met., Bootle; 10, O.H., Southport.
GODWIN-HALLETT OPERA CO. — Nov. 10, Assembly R., Malvern.
GREEN GODDESS.—Nov. 3, New, Wimbledon; 10, King's, Hammersmith.
HAPPY MARINER.—Nov. 3, T.R., Bath.
HAVOC.—Nov. 3, Lyceum, Sheffield; 10, O.H., Manchester.
HINDLE WAKES. — Nov. 3, County, Shrewsbury.
HONOURABLE MR. TAWNISH.—Nov. 3, T.R., Nottingham; 10, P.O.W., Birmingham.
HOUSE FULL.—Nov. 3, Grand, Bolton; 10, Pavilion, Liverpool.
HUSBAND LOVE.—Nov. 3, Pleasure Gdns., Folkestone.
IMPERIAL OPERA. — Nov. 3, Royal, Blyth.
IN THE NEXT ROOM.—Nov. 3, O.H., Manchester; 10, W.G., New Brighton.
IRENE.—Nov. 3, Empress, Brixton.
IT PAYS TO ADVERTISE (WHITE).—Nov. 3, Burton; 10, Lincoln.
IT PAYS TO ADVERTISE (RED).—Nov. 3, Bury; 10, Northampton.
IT PAYS TO ADVERTISE (BLUE).—Nov. 3, Grand, Hull; 10, T.R., Glasgow.
JOAN ALL ALONE.—Nov. 3, Hippo., Brighton.
JEFFERSONS, THE, and THE OPTIMISTS.—Nov. 3, Dunfermline; 10, H.M., Carlisle.
KATINKA.—Nov. 3, T.R., Swindon; 10, County, Reading.
KATJA, THE DANCER.—Nov. 3, O.H., Belfast; 10, Grand, Leeds.
LAST WALTZ.—Nov. 3, T.R., Bolton; 10, Grand, Southampton.
LEES, HARRY.—Nov. 3, Royal, Oldham.
LIE, THE (THORNDIKE). — Nov. 3, King's, Hammersmith.
LIE, THE (FRY).—Nov. 3, Lyceum, Ipswich.
LILAC TIME.—Nov. 3, Prince's, Bradford; 10, Grand, Hull.
LILIES OF THE FIELD.—Nov. 3, T.R., Maidstone; 10, T.R., Swansea.
LINDO, FRANK.—Nov. 3, Royal, Leicester.
LITTLE BIT OF FLUFF.—Nov. 3, T.R., Hyde; 10, Mansfield.
LITTLE MINISTER.—Nov. 3, Lyceum, Edinburgh.
LITTLE NELLIE KELLY.—Nov. 3, T.R., Birmingham; Nov. 10, Lyceum, Sheffield.
LOVE MATCH.—Nov. 3, Empire, Finsbury Park; 10, Empire, New Cross.
LURE, THE.—Nov. 3, Grand, Blackpool.
MACDONA PLAYERS.—Nov. 3, W.G., Blackpool; 10, Victoria, Burnley.
MAID OF THE MOUNTAINS.—Nov. 3, Empire, Newcastle; 10, Empire, Edinburgh.
MACKEY, CHALMERS.—Nov. 3 and 10, Princess's, Glasgow.
MADAME POMPADOUR. — Nov. 3, Prince's, Bristol.
MADAME POMPADOUR (N.).—Nov. 3, Abergavenny (3), Hereford (3).
MADAME POMPADOUR (S.).—Nov. 3, Royal, Halifax.
MAM'ZELLE KIKI.—Nov. 3, Palace, Manchester; 10, Palace, Hull.
MARLBOROUGHS, THE.—Nov. 3, Court, Liverpool.
MARSH, ALEXANDER.—Nov. 3, Tivoli, New Brighton.
MARTIN HARVEY, SIR JOHN.—Nov. 3, New, Cardiff; 10, T.R., Birmingham.
MARY, MARY, QUITE CONTRARY. — Nov. 3, New, Oxford; 10, Shakespeare, Liverpool.
MARY ROSE.—Nov. 3, Lyceum, Dumfries; 10, O.H., Harrogate.
MAXIM REPERTORY.—Nov. 3, Lyric, Ashby.
MERRY WIDOW. — Nov. 3, Alhambra, Barnsley.
MIDNIGHT WEDDING.—Nov. 3, Chippenham (3), Frome (3); 10, Street, Somerset (3), Bridgwater (3).
MOFFAT, GRAHAM (NO. 1).—Nov. 3 and 10, Alhambra, Glasgow.
MONSIEUR BEAUCAIRE.—Nov. 3, Olympia, Liverpool.
MR. MANHATTAN.—Nov. 3, Hippo., Liverpool; 10, Hippo., Sheffield.
MRS. DANE'S DEFENCE.—Nov. 3, D.P., Eastbourne; 10, Lyceum, Newport.
MR. TICKLE, M.P.—Nov. 3, Empire, West Hartlepool.
NELLIE DEAN.—Nov. 3, Hippo., Ilford.
NOTHING BUT THE TRUTH.—Nov. 6, O.H., Buxton (3); 10, Palace, Salisbury (3).
OFFICERS' MESS.—Nov. 3, Palace, Reading; 10, Hippo., Richmond.
O'MARA OPERA CO.—Nov. 3, P.O.W., Grimsby; 10, T.R., King's Lynn.
OUR BETTERS.—Nov. 3, Royal, Plymouth; 10, Royal, Exeter.
OUR NELL.—Nov. 3, Hippo., Golders Green.
OUTWARD BOUND.—Nov. 10, Empire, Preston.
PATRICK CAMPBELL, MRS. — Nov. 3, P.O.W., Birmingham; 10, T.R., Rochdale.
PEG O' MY HEART.—Nov. 3, Chatham; 10, Regent, London.
PERI.—Nov. 3, T.R., Dewsbury; 10, P.O.W., Grimsby.
PHYLLIS NEILSON-TERRY.—Nov. 3, King's, Glasgow; 10, Lyceum, Edinburgh.
PICCADILLY PURITAN.—Nov. 3, Palace, Lincoln.
PINERO REPERTORY.—Nov. 3, Playhouse, Cardiff.
PLAYTIME FOLLIES AND PIERROT AT PLAY.—Nov. 3, W.G., Waterloo, Liverpool; 10, Col., Wallasey.
PLUS FOURS.—Nov. 3, Hippo., Hamilton.
POPULAR OPERA.—Nov. 3, Empire, Easington.
PRINCE AND BEGGAR MAID.—Nov. 3, T.R., Aston.
PRINCESS'S OWN.—Nov. 3, T.R., Windsor; 10, Richmond.
PRISCILLA AND THE PROFLIGATE.—Nov. 3, Rhyl (3), Colwyn Bay (3).
PRIVATE SECRETARY.—Nov. 3, Chesterfield (3), King's Lynn (3); 10, Hippo., Darlington.
QUAKER GIRL.—Nov. 3, Tower, Goole.
QUALITY STREET. — Nov. 3, Hippo., Richmond.
RAY AND MAYNE.—Stock season, Grand, Stockton.
RAYNOR REPERTORY CO. — Nov. 3, Grand, Doncaster; 10, Hippo., Altrincham.
RETURN OF SHERLOCK HOLMES.—Nov. 3, Shakespeare, Liverpool.
RICHARD, HOW COULD YOU?—Nov. 10, T.R., Leicester.
RISING GENERATION.—Nov. 3, Huddersfield; 10, Blackpool.
SALLY.—Nov. 3, O.H., Londonderry; 10, O.H., Belfast.
SIX-CYLINDER LOVE.—Nov. 3, Hippo., Golders Green; 10, New, Oxford.
SIXTH MAN.—Nov. 3, T.R., Portsmouth; 10, T.R., Bolton.
STOP FLIRTING.—Nov. 3, Grand, Southampton; 10, O.H., Cheltenham.
SUN BATHERS. — Nov. 3, Central, Limerick; 10, O.H., Cork.
TERRY, FRED.—Nov. 3, Court, Liverpool.
TOM, DICK, AND HARRY. — Nov. 3, Hippo., Chesterfield.
TONI.—Nov. 3, Royal, York.
TONI.—Nov. 3, Royal, Leeds.
TONI.—Nov. 3, Grand, Mansfield.
TONS OF MONEY.—Nov. 3, Empire, Gateshead; 10, Eden, Bishop Auckland.
TONS OF MONEY (BLUE).—Nov. 3, Rochdale; 10, Bury.
UNDER DOG, THE.—Nov. 3, Pavilion, Liverpool; 10, Hippo., Manchester.
WHIRLED INTO HAPPINESS.—Nov. 3, H.M., Walsall; 10, T.R., Leamington.
WHITE CARGO.—Nov. 3, W.G., New Brighton.
WIDOW'S HUSBAND.—Nov. 3, H.M., Carlisle.

REVUES.

AERIAL FLASHES.—Nov. 3, Palace, Salisbury.
ALL IN FAVOUR.—Nov. 3, Empire, Leeds; 10, King's, Southsea.
ALL VIM.—Nov. 3, T.R., Stratford; 10, New, Tonbridge.
ANOTHER WINNER.—Nov. 3, Aston.
APRIL SHOWERS. — Nov. 3, Hippo., Huddersfield; 10, Empire, Burnley.
BRILLIANTS. — Nov. 3, O.H., Scarborough; 10, Palace, West Hartlepool.
BRINGING UP FATHER.—Nov. 3, Grand, Luton; 10, Grand, Lancaster.
BRITISH MADE.—Nov. 3, Royal, Wolverhampton.
BY THE WAY.—Nov. 3, Newcastle.
CABARET GIRL.—Nov. 3, T.R., Peterborough; 10, Artillery, Woolwich.
CASEY'S COURT.—Nov. 3, Hippo., Poplar.
CRASH.—Nov. 3, Palace, Oldham.
CREATIONS.—Nov. 3, Tivoli, Aberdeen.
CRISPS. — Nov. 3, Empire, York; 10, Hippo., Rotherham.
DANCING BARBER.—Nov. 3, Empire, Swansea.
DIPPY.—Nov. 3, Shotton; 10, Alex., Hull.
DON'T WORRY.—Nov. 3, Palace, Chatham; 10, Walham Green.
DOWN SOUTH. — Nov. 3, South London Palace.
EVENTS.—Nov. 10, Cardiff.
FAGS.—Nov. 3, Palace, Huddersfield.
FAMILY CIRCLE. — Nov. 3, Olympia, Shoreditch.
FIZZ.—Nov. 3, West Bromwich.
FLAMES.—Nov. 3, Empire, Newport.
FORBIDDEN FRUIT.—Nov. 3, Wigan; 10, Torquay.
FRENCH FOLLIES.—Nov. 3, Hippo., Wilesden.
FUN IN A CABARET.—Nov. 3, City, Leeds; 10, Hippo., Mexborough.
GAY CITY.—Nov. 3, Palace, Hull; 10, Olympia, Dublin.
GINGER.—Nov. 3, Empire, New Cross.
GLOBE TROT, THE.—Nov. 3, Balham; 10, Chatham.
GOING SOME.—Nov. 3, Col., Oldham; 10, Tivoli, Hull.
GOOD TIMES COMING.—Nov. 3 Grand, Halifax; 10, Olympia, Coalville.
GOODS, THE.—Nov. 3, Palace, Ramsgate.
GOSSIPS AND GAMBLES.—Nov. 3, Royal, Oldham; 10, Royal, Leigh.
GRUMBLES.—Nov. 3, Jubilee H., Weymouth; 10, O.H., Jersey.
GUESS THE TITLE.—Nov. 3, Hippo., Stockport; 10, King's, Longsight.
HAPPY.—Nov. 3, Empire, Edmonton.
HELLO! BILL.—Nov. 3, Hippo., Eastbourne.
HELLO! CHUCKLES.—Nov. 3, Marina, Lowestoft.
HEY PRESTO.—Nov. 3, Empire, Kingston; 10, King's, Southsea.
HIGH HEELS AND STOCKINGS.—Nov. 3, O.H., Kidderminster; 10, Palace, Rawtenstall.
HIS LUCKY WIFE.—Nov. 3, Col., Radcliffe.
HOLLYWOOD FOLLIES.—Nov. 3, Empire, Burnley; 10, Birmingham.
HONEYMOON GIRL.—Nov. 10, Hippo., Bristol.
HOT POT.—Nov. 3, Palace, Southampton.
HULLO! BUBBLES.—Nov. 3, Col., Ilkeston.
HULLO, WEMBLEY.—Nov. 10, Hippo., Belfast.
IDEAS.—Nov. 3, South Shields; 10, Hartlepool.
IRISH AND PROUD OF IT.—Nov. 3, Court, Warrington.
JAZZLAND.—Nov. 10, Hippo., St. Helens.
JIG SAW.—Nov. 3, Hippo., Southampton; 10, Hippo., Southend.
JOG TROT.—Nov. 3, T.R., Guildford; 10, Grand, Halifax.
KHAKI.—Nov. 3, Hippo., Birkenhead; 10, Hippo., Manchester.
LAUGHS AND LADIES.—Nov. 3, Argyle, Birkenhead.
LITTLE MISS PUCK.—Nov. 3, Pavilion, Glasgow; 10, King's, Dundee.
LONDON TO NEW YORK.—Nov. 3, Globe, Consett; 10, Queen's, Castleford.
LOVE AND KISSES.—Nov. 3, Hippo., Portsmouth.
LOVE AND LAUGHTER.—Nov. 10, Empire, Kingston-on-Thames.
LUCKY 13.—Nov. 3, Empire, West Bromwich; 10, Palace, Bradford.
ME AND MY GAL. — Nov. 3, Hippo., Bootle.
MELODY BOX.—Nov. 3, Empire, Birmingham.
MIRRORS.—Nov. 3, Croydon; 10, Shoreditch.
MODELS AND MUDDLES.—Nov. 3, Palace, Bath.
MR. TOWER OF LONDON.—Nov. 3, Empire, Stratford.
NINE O'CLOCK REVUE.—Nov. 3, Palace, Walthamstow; 10, Empire, Swindon.
OCEANS OF JOY.—Nov. 10, Hippo., Rochdale.
ODDS AND ENDS.—Nov. 3, Palace, Falmouth.
OH! BETSY.—Nov. 3, Royal, Barnsley.
OH! DOLLY.—Nov. 3, Hippo., Wrexham; 10, Col., Oldham.
OH! NORMAN.—Nov. 3, T.R., Worcester.
O.K.—Nov. 3, Palace, Attercliffe.
ON THE BOUNCE.—Nov. 3, Royal, Sheffield.
ON THE DOLE (NO. 1).—Nov. 3, Hippo., Wolverhampton.
ON THE PANEL.—Nov. 3, Palace, Scunthorpe; 10, Empire, Ashton-under-Lyne.
ON THE RUN.—Nov. 3, Palace, Chelsea.
OUR LIZ (NO. 1).—Nov. 3, Palace, Leicester; 10, Empire, Hackney.
OUR LIZ.—Nov. 3, Hippo., Rochdale; 10, Alhambra, Barnsley.
PARADISE ALLEY.—Nov. 3, T.R. Worthing.
PARISH RELIEF.—Nov. 3, Palace, Newcastle; 10, Empire, South Shields.
PAST AND PRESENT.—Nov. 3, Empire, Heanor.
PATCHES OF 1924.—Nov. 3, T.R., Hebburn; 10, Cambridge, Spennymoor.
PEEPS OF 1924.—Nov. 3, Edinburgh; 10, Ipswich.
PINS AND NEEDLES.—Nov. 3, Palace, Plymouth; 10, Palace, Bath.
PLEDGES.—Nov. 3, Walham Green; 10, Palace, Chatham.
PUPPETS.—Nov. 3, Borough, Stratford; 10, Grand, Croydon.
QUEEN OF THE CABARET.—Nov. 3, Palace, Carlisle.
RADIOS.—Nov. 3, Clapham; 10, Aldershot.
RATTLES.—Nov. 3, The Metropoliton, W.; 10, Palace, Watford.
REAL STUFF, THE.—Nov. 3, Hippo., Dover.
RED HOT.—Nov. 3, King's, Dundee.
RING IN.—Nov. 10, Alhambra, Bradford.
RISK IT.—Nov. 3, Queen's, Poplar.
RODEO GIRL.—Nov. 3, Hippo., Boscombe.
ROSETTE.—Nov. 3, New, Andover; 10, T.R., West Bromwich.
ROUNDABOUT, THE.—Nov. 3, Empire, Sheffield; 10, Empire, Nottingham.
ROUND THE TOWN.—Nov. 3, Hippo., Preston; 10, Empire, Dewsbury.
RUMOURS OF 1924.—Nov. 3, Palace, Salford; 10, Empress, Brixton.
SCANDALS OF 1924.—Nov. 3, Devonport; 10, Brighton.
SCOLLOPS.—Nov. 3, Met., Manchester.
SCOTCH AND POLLY.—Nov. 3, Empire, Wood Green.
SCOTCH BROTH.—Nov. 3, Alhambra, Stirling.
SEEING LIFE.—Nov. 3, Palace, Hammersmith.
SERVED HOT.—Nov. 3, Empire, Belfast.
SHAVINGS.—Nov. 3, Hippo., Norwich; 10, Hippo., Ipswich.
SIDE SHOW.—Nov. 3, Hippo., Nottingham.
SIGN ON.—Nov. 3, Empire, Penge.
SIXES AND SEVENS.—Nov. 3, Palace, Burnley.
SNACKS.—Nov. 3, Alex., Birmingham.
SNATCHES.—Nov. 3, Palace, Northampton.
SNATCHES.—Nov. 3, Palace, Northwich.
SOME COCKTAIL.—Nov. 3, O.H., Perth; 10, O.H., Inverness.
SOME HUSTLE.—Nov. 3, Palace, Watford.
SPARE PARTS.—Nov. 3, Col., Portsmouth.
SPLINTERS.—Nov. 3, Empire, Nottingham; 10, Palladium, Southport.
STOP.—Nov. 3, Royal, Bedworth.
SUN BATHERS.—Nov. 3, Central, Limerick.
TEN TO ONE ON.—Nov. 3, Hippo., Keighley; 10, Grand, Doncaster.
THREE BAGS FULL.—Nov. 3, Hippo., Southend.
TONS OF FUN.—Nov. 10, Royal, Oldham.
TOP SPEED.—Nov. 3, Hippo., Great Yarmouth.
TRIP TO PARIS.—Nov. 3, Grand, Brighton; 10, T.R., Windsor.
UNEMPLOYED.—Nov. 3, Hippo., Ipswich; 10, Palace, Camberwell.
UP THE RIVER.—Nov. 3, Palace, East Ham.
VISIONS.—Nov. 3, Lewisham; 10, Hammersmith.
WAKE UP.—Nov. 3, Tivoli, Hull.
WHITE HEATHER.—Nov. 3, Hippo., Mexborough.
WILD OATS.—Nov. 3, King's, Southsea.
WINNERS OF 1924.—Nov. 3, King's, Longsight; 10, Lyceum, Dumfries.
ZIP.—Nov. 3, Grand, Hanley.

"THE ERA" LETTER BOX.

Ancott, Miss Margaret
Austin, Mr. Arthur
Bagley, Mr. Richard
Bartlett, Mr. Hubert
Batchelor, Miss Rose
Beatty, Harcourt, Esq.
Benson, Mr. H. R.
Berry, Miss M.
Beveridge, Mr. J. D.
Bishop, Miss Clara
Black, Miss M.
Blake, Mr. Gerald
Bloca, Sheridan, Esq.
Bostock, Claude (Theatrical Agency)
Brett, Hon. Mrs. Maurice
Brooks, Miss Doris
Brough, Miss Mary
Buonaparte, Juan, Esq.
Cadman, Miss Ethel
Chadwick, Mr. J.
Charles, Miss Helen
Charsley, Mr. F. Allington
Christie, Miss Nellie
Clark, Mr. A. E.
Clark, Mr. Holman
Clark, Mr. Monty
Collette, Miss
Conquest, Mr. Arthur
Cooke, Miss Edina
Cornwallis-West, Mrs.
Courtney, Miss Madge
Courtney, Miss Mauds
Craven, Mr. F. A.
Crichton, Miss Madge
Croker-King, Mr. C. H.
Daly, Charles, Esq.
Davies, F., Esq.
Dawson, Miss Madge
Delafuente, Mons. Henrico
Dene, Miss Violet
Derezione, Mr. Speth
Donaldson, Mr. Fred
Drennan, Mr. J.
Dundas, Mr. Lawrence D.
Ellerton, G. R., Esq.
Elliott, Miss Beth
Emerson, Miss Beryl
Emery, Miss Polly
Everett, Miss Nellie
Ferguson, Miss
Figgis, Mr. Arthur
Foote, Mr. W. E.
Francis, Dick, Esq.
Freda & Norman
Gaunt, Mrs. Gladys
Gibson, Mr. H Dewey
Golloway, Mr. Albert
Goodyere, Mr. A. D.
Grant, O., Esq.
Gratton, Miss Nina
Grey, Mr. Austin
Grey, Miss Shirley
Grey, Miss Winifred
Hamer, Mr. R.
Hamel, Miss Simone
Hare, Miss Winifred
Hayden, Miss Ray Var
Hayes, Mr. J. Milton
Hinton, Mr. Leslie
Hodgson, Miss Phoebe
Hollander, Miss Alice
Hopley, Mr. E.
Hudleston, Miss J.
Interlude Players, The
Jefferson, Miss Olga
Jerez & Ford, Messrs.
Keane, Miss Doris
Kelley, Mr. E. H.
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David Poole, Griffiths Bros., Daisy Wood, O'Gorman Bros., Ruby Sisters, Clarkson Rose, Edith Faulkner,

EMPIRE THEATRE, CHATHAM.
Rehearsal at 2 p.m. for—
"The Globe Trot."

BRISTOL HIPPODROME.
Rehearsal at 12.30 p.m. for—
"The Honeymoon Girl."

BEDMINSTER HIPPO.
Pictures and Varieties.

LEICESTER PALACE.
Rehearsal at 12 noon for—
Bostock's Royal Italian Circus.

ARDWICK GREEN EMPIRE.
Rehearsal at 12.30 p.m. for—
"Khaki."

MANCHESTER HIPPO.
Rehearsal at 10 a.m. for—
"Fags."

And in association with the above—

THE ALHAMBRA, LONDON, W.C.
Rehearsal at 10 a.m. for—
Huxter Bros., Barbette, Jack Le Dair, Act Beautiful, Will Solar, Jenny Golder, Jack Stocks, Jack Hylton Band.

NOTE.—Artists engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.

NOTE.—All sketches played at the above theatre must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.

14 BAND PARTS REQUIRED for all Theatres except the London Coliseum, which requires at least **20,** including **4** first Violin Parts, **2** second Violin Parts, separate 'Cello and Bass Parts, full Wood-Wind and Brass, Conductor. (Harp and Organ if required.)

STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artists three weeks before opening.

ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please state so.

COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it This intimation is only rendered necessary by a very few artists.

ARTISTS' SCENERY & PROPERTIES must be fireproofed or they cannot be brought into the Theatre This is by order of the Licensing Authorities.

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Monday, November 10, 1924.

LONDON PAVILION.
Sir Oswald Stoll presents—
"The Moon of Israel" film.

REGENT THEATRE.
Rehearsal at 12 noon for—
Cecil Barth to present
"Peg o' My Heart."

BRIXTON EMPRESS.
Rehearsal at 12 noon for—
T. Elder Hearn to present
"Rumours of 1924."

WALTHAMSTOW PALACE.
Rehearsal at 12 noon for—
Emlyn Thomas and his London Hippodrome Band, Archie Graham & Watty, Lloyd Morgan, Elkins, Fay & Elkins, Carlotta Mossettio, Seeley & Richie, etc.

METROPOLITAN THEATRE.
Rehearsal at 12 noon for—
Archie Pitt to present
"Mr. Tower of London."

CHELSEA PALACE.
Rehearsal at 12 noon for—
Playgoers Syndicate to present
"Scotch & Polly."

EAST HAM PALACE.
Rehearsal at 12 noon for—
Foster Productions to present
"Irene."

WATFORD PALACE.
Rehearsal at 2.30 p.m. for—
Ida Crispi to present
"Rattles."

WATFORD SUPER CINEMA.
Extraordinary Attraction—
Blanche Sweet in "Anna Christie."

SOUTH LONDON.
Rehearsal at 12 noon for—
Reg Bolton to present
"Hot Pot."

OXFORD THEATRE.
Company as booked.

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VARIETY ARTISTS' BENEVOLENT FUND AND INSTITUTION

WEEKLY REPORT.

Cost of maintenance of Benevolent Institution, about £52. Number of old artists residing there, 43. Ladies 11, men 32. Amount of weekly pensions, £56 7s. 3d. Number of pensions, 93. Amount of grants, loans, fares, &c., £5 12s. 6d.

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FROM THE PROVINCES.

BIRMINGHAM.

THEATRE ROYAL.—L., Theatre Royal (Birmingham), Ltd.; M. D., Mr. Philip Rodway; Bus. M. & Mus. D., Mr. H. Rushworth; A. M., Mr. C. E. Denham.—"Little Nellie Kelly" is here this week. Miss Phyllis Harding makes a charming modest heroine, singing and tripping her way through in delightful style. The Jerry Conroy of Mr. Arthur Brander was a pleasing study, which included some tasteful vocalism of the lighter kind. The millionaire Lloyd was adequately taken by Mr. Reginald Purdell, and Harold Westcott and Sidney Potter (his chums) were in the capable hands of Messrs. Bryan Denzel and Bernard Clifton. Mr. Geo. McGloskie was a likeable Captain Kelly. Mr. Edwin Henderson provided amusement as the detective; and the four people engaged in the attempted robbery were quite convincing. Messrs. Tom Woods and Hugh Reading particularly so. Miss Babs Farren made a gay figure, and the dancing of Dillon and Du-Marte, together with that of the Sisters Helliwell and Edith Weyman, deserves mention.

PRINCE OF WALES.—P., Prince of Wales Theatre (Birmingham), Ltd.; M. D., Mr. Philip Rodway; A. M., Mr. G. D. Bradbury; Bus. M. & Mus. D., Mr. H. Rushworth.—Mrs. Patrick Campbell, in her repertory of plays, started off with "The Thirteenth Chair." As Madame la Grange, the spiritualist, she created a potent atmosphere which dominated the play. Her French accent of English was in no small measure contributory to her success, but it was her perfect artistry that counted most of all. Mr. Timothy Eden and Miss Vere Gerald dignified hostesses; and Mr. Herbert Tinn sang delightfully as Trent. The William Crosby of Mr. Walter Fitzgerald was appropriately youthful; and the detective work of Mr. Townsend Whitling approached the real thing far more than the customary stage police officer. But then, the author, (Bayard Veiller) wrote the part with insight. As the fiancée of William, and the disclosed daughter of Madame, Miss Aileen Simonsen played with sympathy and restraint; while Miss Katherine Lacey made a sharp-witted Mary Eastwood.

ALEXANDRA. — P. & M., Mr. Leon Salberg; A. M., Mr. Fred Kitchen, jun.; Mus. D., Mr. David Cochrane.—The revue, "Snacks," as produced by Messrs. Beresford and Pearce, Ltd., is given with much zest and a splendid appreciation of the humorous side. But the musical aspect is by no means overlooked, for, apart from individual efforts, the Alexander Opera Singers give some pleasing excerpts. Sid Dooley takes the brunt of the broad comedy on his shoulders to good purpose. He is well supported by Alf. Lawrence, Wally Revel, and Len Ray, together with Laurie Spencer and Oliver Hardwick in various ways. The Three O'Leary Girls are a lively trio; the Hind Sisters give their specialities; and Stella Morris and Wee Betty add to a liberal programme.

BORDESLEY PALACE.—P., Moss' Empires, Ltd.; L., Mr. and Mrs. F. G. Kimberley; A. M., Mr. John Croudace.—"Simple Simon's Baby." G. Carlton Wallace's amusing play, is staged, with Terence Byron, the Lancashire comedian, in the principal rôle.

GRAND.—P., Moss' Empires, Ltd.; M., Mr. F. A. Jolly; A. M., Mr. F. Allen, jnr.; Mus. D., Mr. Gilbert Smith.—Dorothy Ward appears after a long absence, and is quickly a great favourite with her songs; a troupe of Tiller Dots make an effective ensemble; Shaun Glanville likewise obtains a good reception for his return here with some capital comedy and humorous studies. Harry Herbert provides further doses of humour by way of travesty, and Adam Tomlinson indulges in a merry turn packed with laughter-raising points. Yost and Clady appear in a novel clay model colouring performance, which is highly entertaining, and Finlay Dunn gives an entertaining piano and song turn. In addition, Peel and Curtis give their Irish speciality.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Harry Raymond; A. M., Mr. A. E. Sheldrick; Mus. D., Mr. J. Clegg.—"The Melody Box Revue" is notable for its setting, and also for its tuneful music. Freddie Forbes as the principal comedian is in fine trim, and obtains his effects without undue effort; as his partner Elsie Bower does excellently, giving the right touches to complete the fun, and also singing agreeably. The dancing of Dorothy Neville and R. W. Willey is something to be seen and enjoyed. Supporting the principals are Vernon Drake, Edris Coombs, and Billy Rutherford, while the Four Wests give quite a good show, as do Tillers' Girls. Among others are Charles W. King, Walter Farrance, Leigh Clayton, Victoria Miller, and Cecil Stacey

CARDIFF.

NEW THEATRE.—M. D., Mr. Robert Redford.—Sir Martin Harvey, Miss N. de Silva, and company pay a visit this week in a repertoire of four plays, including the ever-popular "The Only Way."

PLAYHOUSE.—G. M., Mr. H. R. Woodcock.—At this house is presented four Pinero plays by the Pinero Repertory Company, which includes Miss Edith Cartwright and Mr. Lewin Mannering, the pieces being produced by the former.

EMPIRE.—A. M., Mr. C. T. Hutchison.—Variety again rules this week, headed by De Biere and Miss Ella Shields. The remainder of the programme is composed of Syd. Moorhouse, Fyne and Hurley, Will Hay, Rolf Slater, and Conrad's Pigeons.

DUBLIN.

GAIETY THEATRE.—M., Mr. C. Hyland; Mus. D., Mr. W. S. Nabarro.—A welcome return visit is paid here by the Carl Rosa Opera Company, the season opening on Monday evening with "Cavalleria Rusticana" and "I Pagliacci," both productions being warmly received by a crowded house. A strong cast of principals includes Misses Maud Neilson, Ethel Austen, Evelyn Birks, Winifred Brady, Louise Lund and Olive Gilbert; Messrs. W. J. Boland, Ben Williams, Horace Vincent, Flintoff Moore, Appleton Moore, John Kelly, and Frederick Clendon, with Messrs. Hubert Bath and Charles Webber, conductors.

THEATRE ROYAL HIPPODROME.—M., Mr. J. H. Hamilton; Mus. D., Mr. R. Bolton.—Topping an excellent bill is G. H. Elliott, in his latest successes. In addition, we have Emilie Hayes, a gifted vocalist; the Ten Loonies; Joe Boganny and his comedians; Gilbert and French, simultaneous dancers; Dorothy McBlain, "the girl who whistles in her throat"; and Eileen O'Mara and Teddie Mayson, in vaudeville tit-bits.

ABBEY THEATRE.—M., Mr. Lennox Robinson; Mus. D., Dr. J. F. Larchet.—"The Kingdom of God," a play in three acts, by G. Martinez Sierra, is attracting full houses.

OLYMPIA THEATRE. — P., Messrs. J. J. Bradlaw and R. Morrison; Mus. D., Mr. W. J. Mitchell.—A second edition of Mr. John MacDonagh's local revue "All the Best" is being presented, the new scenes The Boundary, Prohibition, and a match-making sketch being especially amusing. A strong cast of Dublin artists includes Dick Smith, Willy Lemass, Eily Murraghan, Sheila O'Sullivan, Pol O'Fearghail, Nellie Cameron, Jack Dwan, John MacDonagh, and the Lennox Girls.

GLASGOW.

KING'S.—M. D.'s, Messrs. F. W. Wyndham and G. Minshull; Bus. M., Mr. Hugh Macfarlane. — The revival of "Bella Donna" by Miss Phyllis Neilson-Terry is proving an excellent attraction here. In the title-rôle Miss Terry has admirable scope for her talent, and receives splendid support from a strong company, which includes Mr. Frank E. Petley (Dr. Isaacson), Mr. Edward Cooper (Mahmoud Broudi), and Mr. Francis Roberts (Hon. Nigel Armine).

PAVILION, LTD.—M., Mr. J. Kirkpatrick; Mus. D., Mr. Howard Croft.—The attraction here is provided by Messrs. Firth Sheppard, Ltd., and is entitled "Little Miss Puck." It is a most enjoyable entertainment, and the leading part is cleverly played by Miss Madge White. That smart young comedian John E. Coyle is the principal fun-provider.

ALHAMBRA, LTD.—G. M., Mr. E. W. Crossley Taylor; Mus. D., Mr. Arthur Godfrey.—Mr. and Mrs. Graham Moffat are appearing here with their London company in "Bunty Pulls the Strings." A very good cast includes Miss Winifred Moffat, and all help to make the play the decided success that it is.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. George H. Richardson; A. M., Mr. A. J. Wark; M. D., Mr. Henry Farmer.—The company here includes that fine ventriloquist Arthur Prince and "Jim"; Talbot O'Farrell, the popular entertainer; the favourite comedian, Ernie Mayne; Ambrose Barker and Peggy Wynne, in "Song Expressions and Fowl Language"; Zenora, a daring equilibrist; Edgar Curtis, a wonderful "Lilliputian"; Bruce Green, the dame of dames.

PRINCESS'S.—M. & Sec., Mr. Hugh Murdoch.—An Irish season opens here this week with a return visit of Chalmers Mackey and his company. For the opening week, "The Wearin' o' the Green" will be staged, with a selected cast, headed by Chalmers Mackey as Barney O'Hea, and including Molly Hazlewood, Jeanette Lyons, Agnes Weber, Amy Hardcastle, Marie Meadows, Nana Davey, H. Cooke, Dennis Clyde, John C. Warren, Frank Dalton, Arthur Dallas, Rory Mackey, Joseph Healy, Jack Power, and J. Tucker.

METROPOLE.—G. M., Mr. John Walker.—The comedy burlesque, "Drawing the Dole," provides excellent entertainment here. Mark Practice as Private McGinty, and Joan Castle as Mrs. McGinty, are prominent throughout, and they have excellent support from Billy Carew, Lucie Arthur, Jack Pallin, Cyril Lane, Elsie Irene, Bert Ewin, the Sisters Crighton, and the Radium troupe of dancers.

ROYAL, LTD.—M. D.s, Messrs. F. W. Wyndham and G. T. Minshull; B. M., Mr. Harry F. Ashton; Mus. D., Mr. A. Carpenter.—A young and healthy association of amateurs, the New Operatic Club, is giving a capital production of "The Emerald Isle" here. The music of Sullivan and Edward German is heard with particular effect under the able baton of Mr. George Henry Martin, and no small measure of praise is also due to the producer, Mr. Edward Bryan.

COLISEUM.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; M., Mr. Louis Lewis.—Crowds are flocking to the "Hunchback of Notre Dame" film, retained for another week.

OLYMPIA, LTD.—M., Mr. Alex. Y. Cassells; Mus. D., Mr. John Henderson.—On Monday, Tuesday, and Wednesday, the film, "The Empty Cradle," is being shown, whilst in the second half of the week "The White Rose" is the attraction. Excellent varieties are contributed by Stuart Forbes and Bessie Hogarth.

LIVERPOOL.

ROYAL COURT.—M. D., Mr. George T. Minshull; B. M., Mr. J. H. Ferguson; Mus. D., Mr. Jullian H. Wilson.—Miss Julia Neilson and Mr. Fred Terry are here this week, affording great delight with a fine presentation of "The Marlboroughs." On Monday evening a large audience gave the noted players a most enthusiastic reception. Miss Neilson, as the Countess of Marlborough, acted brilliantly; and Mr. Terry introduced all his old-time delightful touches into the part of Earl Marlborough. Strong support was afforded by Miss Violet Farebrother (Queen Anne), Mr. Alfred Kendrick (Robert Harley), Irene Arnold (Mary Churchill), Madge Escoline (Abigail Hill), James Carter-Edwards (Tony), Frank Royde (Captain St. John), and Frank Cariello (Henry St. John).

SHAKESPEARE.—L. & M., Mr. W. W. Kelly; A. M., Mr. Horace E. Jones; Mus. D., Mr. Sam Hague.—Mr. W. W. Kelly has again brought a fresh play for his patrons, in the form of "The Return," being a new adventure of Sherlock Holmes. On Monday evening a crowded audience thoroughly enjoyed the very interesting story. As Sherlock Holmes Mr. Eille Norwood played in fascinating manner. Included in the cast were S. A. Cookson (Rev. Shlessinger), Harvey Braban (Charles Milverton), Arthur Vezin (Doctor Watson), Frederick Maxwell (Colonel Moran), Doris Scott (Lady Carfax), Winifred Griffiths (Cecilia), E. E. Norris (Detective Lestrade), and Philip Easton (Phillip Green).

PLAYHOUSE.—P., Liverpool Repertory Theatre Company, Ltd.; L. & M., Miss Carpenter. — "Mary's John" finished its successful run last evening, and to-morrow (Thursday) Shaw's "Misalliance" will be staged.

HIPPODROME.—M. D., Mr. Charles Gulliver; L. & M., Mr. E. W. James; Mus. D., Mr. R. Tomlinson.—Fred Duprez and Harry X. Kaufman are presenting "Mr. Manhattan," a capital musical play. Fred Duprez is principal comedian, and keeps everybody constantly laughing. He is helped principally by Prue Temple, Harry Frankiss, Kenneth Maclaine, and Billie Moran, others in the cast being Violet Gaynor, Florance Mathews, Hilda Hoyes, Fred W. Ring, Berenice Melford, Herbert Franklyn, Tom Redmond, and George Elliston.

OLYMPIA.—P., Moss' Empires, Ltd.; L. & M., Mr. P. Cohen; Mus. D., Mr. Albert Moore.—"Monsieur Beaucaire" is being given here once nightly. The work is splendidly staged, and the company a very good all-round one. Foremost are Gerald Lawrence, whose Beaucaire is a finished performance, and Miss Madge Compton, an accomplished actress, seen to great advantage as Lady Mary. Supporters are Charles Kean (Captain Badger), Wilson Coleman (Beau Nash), Stanley Vine (Major Molineux), W. E. Holloway (Duke of Winterset), Joan Rawson (Miss Presbrey), Douglas Vigors (Mr. Rakel), and Geoffrey Chate (Mirepoix).

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. J. E. Machin; Mus. D., Mr. Benjamin Parks.—The Westbourne Productions Company are offering "Laughter (Un)Ltd.," a musical revue in six scenes, in which appear Vine and Russell, light comedians; Joe Young, comedian; Jean Dorane and Sydney Wood, dancers; W. West Marsh, Lily Padden, Ida Young, S. E. Fuller, and Rosalind Chard.

PAVILION.—P., Messrs. W. H. Broadhead and Son; R. M., Mr. Henry Hearn; Mus. D., Mr. Harry Walker.—Walter Howard's play "The Under Dog" is being given here, the strong cast including Fred Groves and Hilda Antony.

MANCHESTER.

PRINCE'S THEATRE. — P., United Theatres Co., Ltd.; M. D., Mr. John Hart; A. M., Mr. George Lee; Mus. D., Mr. C. W. Chambers.—Victorien Sardou's "Diplomacy" is no new treat to playgoers, but it is always interesting, and more than usually so on the present occasion by reason of the appearance here in it of Mr. Owen Nares in the purely acting part of Julian Beauclerc. The performance is very graceful and satisfactory, and Mr. Nares has an excellent company in support, including that finished actor Mr. Ben Webster as Henry Beauclerc, Mr. Henry Crocker as Baron Stein, Miss Marie Polini as Countess Zicka, and Miss Frances Doble as Dora.

OPERA HOUSE.—P., Theatre Buildings, Ltd.; M. D., Mr. John Hart; A. M., Mr. W. Roberts-Marshall; Asst. A. M., Mr. J. E. Beaumont.—By arrangement with Reandean the Dee Cee Tours are presenting the thrilling detective play "In the Next Room." The company playing it are highly competent, outstanding successes being scored by Miss Gwynne Whitby as Lorna Webster, Mr. Haddon Mason as James Godfrey, and Mr. Bryan G. Powley as Felix Armand, while Mr. Lister Williams gives a sound performance as Philip Vantine, and Mr. Charles Mortimer is good as Inspector Grady.

ARDWICK EMPIRE.—M. D., Sir Oswald Stoll; A. M., Mr. G. H. Barrasford; Mus. D., Mr. R. Hardwick.—The usual high quality programme is provided here, with Lily Morris, the popular comedienne, at the head, and a variety of clever and amusing turns by Laila Selbini and Albert, Howard Rogers, Holden and Graham, Frau Klint, Iris and Phyllis, The Fays, and Billy Fry and Anita Edis.

HULME HIPPODROME.—P., Messrs. Broadhead and Son; G. M., Mr. H. Winstanley; Sec., Mr. W. H. Isherwood; A. M., Mr. Leonard Howard.—A fine bill here includes Jennie Benson, in good songs; Jay Whidden, the violinist; Varney and Butt, in a comedy concoction; Leah Victoria, the comedy girl; Verno, Lavelle and Gibbs, in knockabout burlesque; Charles Falls, comedian; and the Five Lio Hoi Tsehn Troupe of Chinese novelty performers.

METROPOLE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. Bert Hearn; Mus. D., Mr. Albert Heyes.—Mr. Jay Gair is presenting here Dolly Ross and an able company, including Reg. Heaton, in the entertaining revue "Scollops."

KING'S, LONSIGHT.—P., Messrs. Broadhead and Son; A. M., Mr. George Steel; Mus. D., Mr. Chas. H. Bayley.—A new version of "Winners of 1914" is presented here, featuring Hugh Ogilvie, Doroswami, Harry Gordon, Jose Gorey, Joy Paton, and the Gulliver Girls.

RUSHOLME THEATRE.—G. M., Mr. Arthur W. Belt.—The New Manchester Repertory Company are again doing well here in light fare, the selected play being "Lord Richard in the Pantry," with Miss Ella Thornton as the Cook.

PALACE.—M. D., Mr. Alan Young; M. and Sec., Mr. Jesse Hewitt; Asst. M., Mr. Douglas Bush; Mus. D., Mr. T. Wrathmall.—"Mam'selle Kiki," with Ella Retford, Alec Fraser, and John Humphries in the cast, is here for a second and final week.

HIPPODROME.—M. D., Sir Oswald Stoll; R. M., Mr. Bertram Iles; Asst. M., Mr. H. Hodgkinson; Mus. D., Mr. Alfred Haines.—An all-round excellent programme here includes Horace Goldin, the Royal magician, in a fine series of clever illusions; Jenny Golder, the English idol of the Continent; George Formby, jun., comedian; Katrina and Joan, neat dancers; the Avolos, xylophonists; Arthur and Lawence Anarto, in laughable burlesque, "The New Gardener"; and last, but not least, the famous Brothers Egbert as the "Gentlemen Navvies."

SHEFFIELD.

LYCEUM THEATRE.—M. D., Mr. John Hart; G. M., Mr. J. E. B. Beaumont; A. M., Mr. T. C. Hickson.—"Havoc" is paying its first visit here. Principal parts in a strong cast are well played by Mr. Douglas Jeffries as Capt. Roddy Dunton; Walter Butler as Lieut. Dick Chappell; Mr. George Rodney as Capt. Taylor; Mr. Harry Kerr as Sergt.-Major Paley; Miss Marguerite Cellier as Alice Derring; Miss Athalie Davis as Violet Derring; and Miss Eva Albanesi as Tessie Dunton.

THEATRE ROYAL.—M. D., Mr. John Hart; G. M., Mr. J. E. B. Beaumont; A. M., Mr. A. J. Robertson. — Messrs. Willie and Ernie Dillon's laughable revue, "On the Bounce," is drawing good houses twice nightly. The company includes Bob E. Bliss, Ernie Dillon, Paul Jones, H. Wells, Alf. Gaertner (juggler), Jolly Don, Hermon and Constance (operatic vocalists), the Byron Girls (dancers), and the Bouncing Dillons, in their clever speciality act.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Arthur H. Williams; Asst. M., Mr. A. E. Story; Mus. D., Mr. Bernard A. Hannah.—Mr. Francis Laidler's splendidly staged revue, "The Roundabout," is here. At the head of a first-class company is Tom D. Newell, who is supported in the comedy by the McNaughtons and Harold Dane. Gwladys Stanley is a versatile leading lady; and Cissie Sullivan a pleasing vocalist. The Nine Little Sunbeams and the Twelve Palace Girls add to the general success.

HIPPODROME, LTD.—R. M., Mr. H. C. Savage; Asst. M., Mr. Leonard P. Wright; Mus. D., Mr. William Bingley.—The Royal Italian Circus is a big attraction here.

At the Lyceum, EDINBURGH, Miss Peggy O'Neill and company are appearing in "The Little Minister." Miss O'Neill's impersonation of Lady Babbie is a very charming one. Mr. Robert Harris is an admirable Rev. Gavin Dishart; Mr. Marcus Barron gives a finished piece of acting as the Earl of Rintulo; and there is more than promise in the performance of Micah Dow by a young actress, Miss Rosalind Russell. The remaining members of the cast include those capable actors Messrs. Gordon Mackintosh, R. Halliday Mason, W. A. Mackersy, Miss Frances Ross Campbell, Miss Sylvia Shaw, and Miss Eddie Macklin. Messrs. Harry Sluigsby and J. W. Jackson present "Peeps Into 1924" at the Royal. Mr. Sam Rayne, Mr. Freddie Westcott, Mr. Tommy Graham, Miss Bertha Whittier, Miss Cecilia Orleans, Miss Elsa Norman and Miss Lily Bruce, and the Twelve English Dancers form a company at whose hands the piece receives humorous and effective treatment. The British National Opera Company remains for another week at the King's. The Empire programme reaches a high level of excellence. Mr. Harry Tate gives with his usual effective drollery the amusing sketch "Fishing." The Two Bobs quickly sing themselves into the favour of the crowded houses. The Femina Quartette appeal, by the charm of their musical selections and the fine singing of Miss Stella Marks, to the best tastes of their audiences. Miss Mona Vivian delights everyone by her comedy sketches; and others who contribute to the success of the entertainment are Chris Richards, Charles Ulric, "the Barrel King," and the Elma Trio.

Peter Garland's comedy "The Eternal Spring" is excellently presented at the LEICESTER Royal Opera House by Dennis Eadie and company, which also includes Jane Welsh, Jill Esmond-Moore, Helen Green, Aubrey Mallalieu, Leslie Perrins, and H. G. Stoker. Frank Lindo's repertory company continue their successful season at the Royal, and present the American drama "Way Down West." Marion Wakeford, Philip Yale Drew (Young Buffalo), give delightful portrayals, well backed up by the remainder of the company. Tom Walls presents "Our Liz" at the Palace. Jack Barty and Renee Reel receive splendid appreciation, while the remainder of the cast includes Leslie Hatton, Chas. Paton, Geo. Manton, Frank Adair, Zerlina Harrington, Fanny Olive, Naomi Rosalie, Dorris Langford, the Empire Quartette, and the Monte Carlo Girls. At the Pavilion is a revue entitled "House-Hunting," with Freddie Frome in the comedy part, and Dan Lawley, Anthony South, Paul Lorraine, Marie Wayne, Daisy Valla, Babs Lola, and the Four Elfrida Girls.

At the Theatre Royal, PORTSMOUTH, "The Sixth Man" is the attraction. At the King's Theatre "Wild Oats" are being sown. The leading member of the cast is Guby Revette, supported by Pearl and Henry Westo, Ernest Allen, Jack Hodges, and the Wonder Girls. At the Hippodrome is "Love and Kisses," with music by Frederick Chappelle. The cast includes Chester Field, Dorothy Lena, Billy Holland, Clifford Harcourt, and the Sixteen Love and Kisses Girls. At the Coliseum "Spare Parts" is the attraction. The cast includes Randolph Sutton, Dorothy Brett, Frank Leigh, and the Natley Sisters, whilst variety by Louise Muxim and Whyte Dyke completes.

The musical show of Messrs. Jack Waller and Herbert Clayton, entitled "Archie," is at the Empire Theatre, SUNDERLAND. The music has been composed by Mr. Hayden Wood, and includes some charming numbers. A strong cast embraces Norman Griffin, Paddy Dupres, Henry Lytton, jun., and Maidie Ada Andrews. The production is under the supervision of Leslie Henson, and it is on tour prior to its production at a London West-End theatre. At the King's Theatre the big picture is "Between Friends," and the St. Hilda Colliery Prize Band is engaged for the week. Mr. Frank H. Fortescue's repertory company is at the Theatre Royal for the first three nights in "The Idol of Paris," and the remainder of the week "A Mother Should Tell." The company includes Albert Granville, Dora Marriott, and Charlie Parker. Varieties are at the Avenue Theatre by Bennett and Kelso, comedians, and Tom Taylor, in a musical scena.

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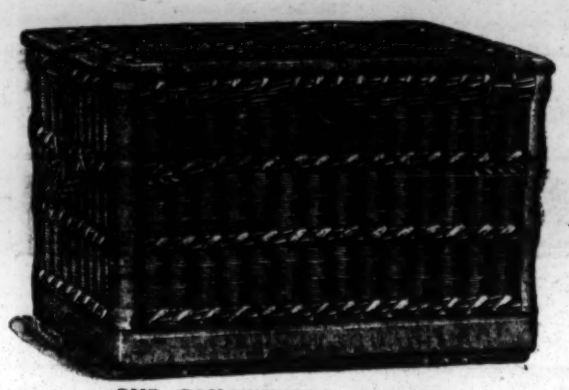

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THE FAIR GROUND.

A WEEKLY REVIEW OF SHOWLAND AND MARKET.

By THE CARAVANNER.

Wembley's Finale—The "Back-end" Atmosphere—Current Business—On to York—Winter's Keep—Round the Fairs—Castleford Doings—The Late "Tom Clarke"—Mr. Bostock Ventilates an Old Grievance.

Dogged from start to finish by wretched weather, the British Empire Exhibition brought its 1924 season to a close on Saturday night. The imposing Stadium ceremony was shorn of much of its splendour by the drenching downpour, which rendered conditions underfoot almost impossible. The fun, in the Amusements Park, which was well sustained throughout the final week, survived even the dismal conditions of the closing hours, when a big crowd, obviously determined to be in nowise downhearted, did their best to bring the season to a rollicking conclusion.

There is a very evident "back-end" atmosphere about the fairground during the last week or so, and the dismal weather, with its frequent semi-cyclonic conditions, has converted many a ground into a species of morass, into which a large percentage of would-be fair patrons were extremely reluctant to penetrate. On the whole, however, business could have been a lot worse at some fairs, and the intermittent dry spells were eagerly seized upon by crowds of surprising magnitude, for the time of year, to sample "all the jolly fun."

Faversham, Hednesford, and Warminster, among other fairs, were conspicuous for really brisk business, and the big show at Winchester, which was attended by large numbers of southern showfolk, did not do so badly, despite the rainy conditions. Sheffield's October fair proved only partially successful, but trade in Steelopolis is unhappily such at present that money is comparatively scarce. Business was none too flowery at Stow-on-the-Wold, or, for that matter, at Stratford-on-Avon, but Warwick's Mop Fair did extremely well.

A good many of the "Heads" were attracted to the latter ancient city, and there was a plentiful sprinkling of "Nuts" officiating at various stalls. The too generous supply of "teasers," coupled with the too exuberant use of these, was, however, something of a nuisance, particularly as the type of playful instrument in vogue at Warwick was made of sterner stuff than the customary multi-coloured tissue paper.

Lancashire business, as represented by the recent fairs at Hindley and Clitheroe, was hardly as brisk as could have been wished for, although both fairs attracted a good attendance. Scottish showmen were present in considerable numbers at Govan, Cumnock, and Dalbeattie, and most of the Huff contingent peregrinated to the big "do" at Castleford, which is still in progress, and realising, I am glad to be able to record, quite passable business.

Many old friends attended Warminster and Great Marlow Fairs, and I learn that business at the former was well up to standard. Bridgnorth Fair, Salop, held its own, but there were fewer showmen than on former occasions, and the weather was anything but kind. In remote Carmarthen, Kidwelly Fair attracted considerable patronage, and at Wyrley, in Staffordshire, the annual fair was fairly successful. Among other engagements last week which were seriously affected by rain and storm were the fairs at Falkirk, at Bampton in Devon, at Fleetwood, Runcorn, Eastwood, and Wigston.

Jacob Studt, junr., and Sons, and their numerous tenants provided a good show for Poole Fair, which is continued until Saturday next. The event is usually a popular one, and attracts a big following from the Bournemouth district.

Mr. Marshall Hill and certain of his tenants will grace the fair, which opens to-day, on the Isle of Portland. The venue is about as quaint as that of any of England's open-air fairs, but the pleasant music of the merry-go-rounds, if it penetrates the grim walls of the rock-girt fortress at the summit of the precipitous cliffs that frown down upon the blue waters of the Channel, must kindle sad thoughts in the minds of the unfortunate convicts and recall many a memory of happier days. If the weather is lenient the fair should prove a good one, but when the wind blows fresh from the sou'-west, and the waves lash the fringes of the remarkable chesil beach, the pleasures of the fair are fit only for the brave.

The fair at Ely, which is sometimes termed the Isle of Ely, is generally regarded as a pretty good thing by showmen in the Eastern Counties. This year, however, it proved something of a "wash-out" in the weather sense, and those who attended it know what it feels like to be "really wet through." I am told that Cathedral cities are rarely profitable as fair grounds; but however this may be, it certainly seems that most fair grounds are situated at too low a level to be really comfortable in wet weather. Most grounds that I have come across always appear to me to be slightly hollowed out, with the result that the centre is easily converted into a miniature lake with a generous surrounding of swamp and bog. In most instances, also, the pitches which it has pleased the powers that be to place at the disposal of the inoffensive showmen are below road level, which is no uncertain handicap at a time when, like the present, the country districts are half inundated. There was not a great deal of stuff at Ely, and unfortunately there was very little doing. The River Cam looks a deal more inviting in spring and early summer than it does in the drear autumnal days, and upon reflection I think that the best feature of clerical Ely is its and Macaulay's "Stately Fane."

In our last issue I referred to the intention of shedding some fresh and further light upon the "No Guild—No Ground" controversy in the present issue. The matter is, however, at present being made the subject of special investigation, as a result of which the discussion will be resumed in these columns in an early issue.

"No. 131 London Section," who, I suspect, is our old friend Mr. C. C. Bartram, however, nicely sums up one of the principal points at issue by calling attention to the fact that some of the Guild officials and members do not and will not observe certain of the Guild's own rules. That, in a nutshell, is one of the root causes of the whole trouble, and, as Mr. Bartram rightly argues, the Guild Executive should either enforce its rules or wash them out. The policy of the closed door is quite futile. There cannot and ought not to be any picking and choosing of members without the very strongest of reasons in individual cases, and membership of the Showmen's Guild should be made easy for any and every bona-fide and respectable person who desires to utilise the fairground for an honest living. By such means only can the Showmen's Guild hope to gain solidity and unity of purpose. To arbitrarily refuse Guild membership to decent and genuine applicants for no better reason than that the show business is already overcrowded is contrary to the Englishman's sense of justice and fair play. The real reason, of course, lies in the unreasoning selfishness of some of the big men in the Guild, who desire, at all costs, to protect their individual interests, and who are mostly afraid of competition—a factor which would prove in some cases a much-needed tonic.

The thoughts of the majority of travellers are just now concentrated upon the winter and a permanent site. I learn that a good number of our readers are already practising in readiness for the Christmas and New Year season in Edinburgh and Glasgow, and from information which reaches me, there are grounds for the belief that this year's show in the Waverley Market will be bigger, better, and, if possible, more varied than ever. The thoughts of many of our leading showmen are naturally fixed upon the forthcoming mammoth shows at the Agricultural Hall and Olympia respectively, and, if one may judge by present indications, there is every prospect of a bumper season at each.

The outdoor fair season is fast drawing to a close, and while a few travellers will probably tackle the Cumberland run, many will no doubt be content to bid a temporary adieu to al fresco operations following the big annual gathering at York on the 24th. Of course, there are some attractive fixtures still in various parts of the country, notably at Pontefract, Mansfield, Carlisle, Hertford, Chelmsford, Loughborough, Whitehaven, Leek, Darlington, Yeovil, Ripon, Louth, and Frome, but, with York over, the advent of December will mark the beginning of a spell of indoor activity for most of the lads pending the rising of the 1925 curtain on Lynn Mart.

Showmen attending the Castleford Winter Fair fortnight, under the banner of the lessee, Mr. William H. Marshall, include Messrs. Hamiess Bros.' galloping horses and helter-skelter; W. H. Marshall & Sons' motors and chair-o-planes; H. Waddington's cake-walk; Morley Bros.' swings; hoop-las by Mrs. Holdsworth, C. Goodall, W. Stone, Ben Walker, and Bob Dailey, he of the D.C.M.; Mander's menagerie circus; Pat Kilbride's Chinese opium dens, featuring Miss Queenie Morris; and numerous stalls and other side stuff by Messrs. H. Morley, C. Jones, T. Goodall, J. Shaw, E. Case, G. Coates, J. Ross, A. Rhodes, John Peters, E. Smith, J. Butler, J. Jameson, J. Batty, T. Gallagher, A. Walser, J. Aveyard, J. Southward, J. Gavan, W. Mallinson, and Mesdames Peters, Pagotto, and Townend. Here's luck to them all.

Business in the South-west, as reflected by the recent fairs at Tavistock, Sherborne, Salisbury, and Devizes, to cite only a few instances, has fully justified every reasonable expectation, and some of our most enterprising friends have had good reason to congratulate themselves upon their takings at certain fairs in this vicinity. Even the smaller country fairs occasionally turn up "trumps," and in this connection the recent fair at Petersfield, at which all Hampshire, or so it seemed to me, was present, was a shining example.

Business was uniformly good at Smethwick Fair, where Pat Collins' golden dragons, in charge of Mr. Jobie Farrell, and steam yachts, in the capable charge of Dick Harriss, provided the principal attractions. Freeman's mystery show was also in attendance, with Morris's football show, Joe Fletcher's ball-la, G. Roberts' spinner, and a variety of side stuff, amongst which the names of Messrs. Chaplain, Hickman, and Buckland were prominent.

William Wilson's new "Felix" scenic railway did remarkably well at Banbury Fair, which, as usual, drew a big crowd.

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Other attractions present included Nichol's Galloping Horses, Deakin's Cake-Walk, Peter's Roundabouts and Toboggan, Billy Lennard's three shows, and our old friend Andrew Purchase, whose excellent novelty shows were well patronised.

In the picturesque main street of Marlborough, hard by the world-famous school, the local fair was graced by the attendance of W. Cole's Galloping Horses—a very fine "merry-go-round"—H. Jennings' Scenic Railway, David Harrison's Chairo-planes, Jack Harvey's side shows, and a variety of other attractions. Andrew Purchase was also among the tenants at Marlborough, where everybody did "quite nicely."

Showland is the poorer by the death, at Oldbury, of Mr. Thomas Clarke. "Old Tom," as he was familiarly and affectionately termed, was a native of Tunstall. He first saw the light in a caravan, and his death occurred, as he would probably have wished, in his caravan home. Starting life in a humble capacity as proprietor first of a coconut sheet and subsequently of a shooting gallery, "Tom" lived to become a showman in a very large way of business, and at the time of his sad death he was one of the leading travellers in the Midlands and one of the foremost roundabout proprietors in the district. One who knew him intimately gave me many interesting details of his history. The deceased was a "great personality" on the fair ground, who for many years had made his headquarters at the King's Head Yard, Redditch. He was widely known and respected throughout the Warwickshire and Worcestershire areas, was a "dry old stick" whose manner was reminiscent of dear old "Farmer Giles," and who in his early days had to contend with a good deal of opposition. "Tom," however, successfully overcame every one of the many obstacles which his competitors placed in his way, and his name will go down to posterity as one of the few showmen who proved more than a match for one of his biggest and most bitter opponents.

Mr. S. O. Armstrong, the well-known Newcastle-on-Tyne showman, who is proprietor of "Wonderland" at the Spanish City, Whitley Bay, informs me that he is exhibiting at the Olympia Christmas Fair with "Andy, the Sea Lion Finn Man," and "Cissie the Fat Girl," both of whom were featured at Hull Fair. It will be recalled that Mr. Armstrong's novelty show, "The Ugliest Woman in the World," created a good deal of interest at Olympia last winter.

Writing to the "Selby Times," Mr. E. H. Bostock, J.P., F.Z.S., makes some interesting comments on the defective bridges for which certain parts of Yorkshire are conspicuous. In this connection Mr. Bostock has ventilated a grievance that is shared by very many showmen, by whom the following extracts from his letter will be noted with satisfaction.

"I recently had occasion to travel by road from Doncaster to Selby with Bostock and Wombwell's Menagerie, and, although I have spent about forty years on the road with the menagerie, I have been very little with them during the past ten years, but would like to state my experience. We have twenty-six draught horses, one big motor, and two five-horse-power traction-engines to haul the menagerie from town to town. Years ago we used horses only, and had nearly fifty of them, and, except when we had snow and frost, all was straight-sailing. Some of the country roads, perhaps, heavy in very bad weather, but the main roads nearly always good. But what was my experience on this journey, which used to be one of the best roads in Britain? I found the roads pretty good for motors, when dry, but very bad and difficult for horses all the way; but especially soon after passing Askern, for about two miles they were really dangerous for either horses or motors—far too much polish and too much circle on the road. We had seven horses down broadside within one and a half miles, and the whole of them were very excited and perspired copiously, and I dread to think what would happen had there have been the least semblance of frost or snow. I heard from the people who saw our difficulties that this part of the road was condemned, and I would think so, too. It is bad enough for a single horse jogging along quietly on its own, but when it comes to a pair or more, unless they are just working in complete harmony with one another, it is difficult to keep them on their feet at all. In fact, in my opinion, it is just cruelty to ask horses to work under such circumstances when it can be avoided, and I think the attention of the Royal Society for Prevention of Cruelty to Animals should be drawn to same."

"The journey direct, Doncaster to Selby, is twenty miles, but there is an iron bridge five miles before reaching Selby that no load over four tons is allowed to cross, with the result that our two traction-engines with their loads had to go round eleven miles, making thirty-one in all. Now, these same two engines had crossed this bridge at least ten times previously, and to all appearance the bridge is as good as ever, and why this restriction on the main London to York road? And while on this subject, is not this part of Yorkshire rather notorious for defective bridges? Look at the Selby bridge—a disgrace in these advanced times. Then Loftsome Bridge, near Howden, another relic. Then imagine if you want to go from Hull to Grimsby by road with a load over four tons, you have to cross these two bridges and go right to Gainsborough to cross the bridge there to get to Grimsby or anywhere in that direction. And I understand that you cannot get either in or out of Thorne with any load over four tons. Is this what they call keeping abreast of the times? We build bridges all over the world, especially in our colonies, costing enormous sums, to meet requirements, and yet we ignore our most pressing wants, which can be remedied for a comparatively small sum, even on our main roads at home. I would say: 'Wake up, Yorkshire! and get these defects remedied without delay, especially when you can now get the Ministry of Transport to assist financially, and you have so many people out of work to provide for.'"

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GARNANT FAIR, CARM.—Nov. 6.
MARYPORT FAIR CUMBERLAND.—Nov. 6.
PONTEFRACT FAIR, YORKS.—Nov. 6.
KNARESBOROUGH FAIR.—Nov. 7.
WAKEFIELD WINTER FAIR, YORKS.—Nov. 7.
LEEDS WINTER FAIR.—Nov. 7.
PREMIER RINK, CHESTERFIELD.—Nov. 7.
MANSFIELD FAIR, NOTTS.—Nov. 7.
SHEFFIELD SECOND FAIR.—Nov. 7.
CARLISLE FAIR, CUMBERLAND.—Nov. 8.
STADIUM, WALLSEND-ON-TYNE.—Nov. 8.
HERTFORD FAIR, HERTS.—Nov. 8.
CARDIGAN FAIR, CARD.—Nov. 10.
BULWELL FAIR, NOTTS.—Nov. 10.
PENRITH FAIR, CUMBERLAND.—Nov. 11.
FELLOWSHIP MEETING, MANCHESTER.—Nov. 11.
STOCKTON-ON-TEES HIRINGS.—Nov. 12.
CHELMSFORD FAIR, ESSEX.—Nov. 12.
REGENTS CLOSE, SWINDON.—Nov. 12.
LOUGHBOROUGH FAIR, LEICS.—Nov. 13.
WHITEHAVEN MARTINMAS FAIR.—Nov. 13.
YORKSHIRE STALLHOLDERS' MEETING.—Nov. 13.
ABERDARE FAIR, GLAM.—Nov. 13.
CARMARTHEN FAIR, CARM.—Nov. 14.
QUARRY CARNIVAL, GATESHEAD.—Nov. 14.
HUCKNALL STATUTES, NOTTS.—Nov 14.
LEEK FAIR, STAFFS.—Nov. 15.
ANDOVER SHEEP FAIR, BERKS.—Nov. 17.
DARLINGTON FAIR, DURHAM.—Nov. 17.
STOCKTON SECOND HIRINGS.—Nov. 19.
YEOVIL FAIR, SOMERSET.—Nov. 21.
RIPON MARTINMAS FAIR, YORKS.—Nov. 21.
POCKLINGTON, YORKS.—Nov. 22.
MALTON HIRINGS, YORKS.—Nov. 23.
LOUTH FAIR, LINCS.—Nov. 24.
YORK FAIR, YORKS.—Nov. 24.
FROME FAIR, SOMERSET.—Nov. 26.
LAURENIEKIRK FAIR, SCOTLAND.—Nov. 28.
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FELDMANISM

Telephone: Gerrard 6628 (3 lines). 125, 127, 129, SHAFTESBURY AVENUE, W.C.2. Telegrams: "Humfriv, London."

FOOTLIGHT FLASHES.

A BUSY SCENE.

If that public nuisance, the autograph fiend, took his stand on the ancestral staircase of the House of Hits any day from now till Christmas he'd have his precious album filled in next to no time with a truly wonderful collection of "star" signatures. Pantomime is in the air, and naturally all roads lead to the Feldman Building, which, at the present time, presents an even busier scene than does the Stock Exchange!

ANTICIPATION—AND REALISATION.

The fame of our great batch of panto. winners has spread with astounding rapidity—hence the great invasion of artists and producers blessed with more than their fair share of wisdom. In they come, anticipation portrayed on every cheery face, and they leave us, secure and confident in the knowledge that they are armed with a budget of smashing hits destined to beat all previous panto. records. All through the year we have bright and welcome letters from our countless professional friends, but we look forward to *meeting* them once again when panto.-time is with us.

YOU!

If it came to be definitely known that **you** *were in the habit of consistently featuring Feldman numbers, the public would soon come to look upon* **you** *as a personality, and would associate many pleasant things with your name!* **You** *would be known as the clean artiste with*

Clean songs!

Feldman songs, too, keep pace with the ever-changing times, and **you** *would have the reputation of being*

Topical!

The House of Hits holds so vast a selection—wonderfully varied—of winners, that **you** *could equip yourself with numbers which would make your public exclaim—*

"They just suit!"

A PRIMA DONNA.

Meanwhile artists everywhere are experiencing enormous success with many Feldman numbers of the panto. class. Last week, for example, Sybil Vane, the wonderful Anglo-American prima donna, fully justified her description at the Victoria Palace. We heard her sing "Put Away a Little Ray of Sunshine" with a charm and brilliancy which straightaway won all hearts, and she was no less successful in "A Smile Will Go a Long, Long Way" and "You're a Million Miles from Nowhere."

"FROM ONE TILL TWO."

On two occasions we have had the delightful experience of listening to popular Clarice Mayne feature our latest winner, "From One Till Two," once at the New Oxford a fortnight ago, and last week at the Chiswick Empire. Miss Mayne's act is an artistic triumph, and the thunderous applause which follows her Feldman number proves that her faith in the House of Hits is once again fully justified.

ANOTHER STAR.

Another bright particular star on the Chiswick bill last week was the ever-charming Daisy Wood, who scored tremendously with "A Smile Will Go a Long, Long Way." The talented artist and her Feldman winner went a "long, long way" to rousing the audience to an outburst of great enthusiasm.

GOOD NEWS.

The good news reaches us that Jane Croft, who has been making a big success with "Call Me and I'll Come To You," will continue to feature this Feldman number throughout the Macnaghten Tour right up to Christmas. She scored heavily at Shoreditch last week.

AN ELECTION SLOGAN.

We should like to remark that the magnetic force of Feldmanism spread even into the electioneering camps last week. One slogan ran "Ramsay, Keep Your Tail Up," so you see "Horsey" advertises itself, as indeed does every Feldman winner.

SMASHING HITS FOR PANTOMIME

CALIFORNIA, HERE I COME

FROM ONE TILL TWO. WEST OF THE GREAT DIVIDE.
IN LOVE WITH LOVE. MAYBE HE'LL WRITE ME.

SAY IT WITH A UKULELE

IF I CAN'T SING ABOUT MY MAMMY.
NOT HERE, NOT THERE.

PUT AWAY A LITTLE RAY OF SUNSHINE

WHEN WILL THE SUN SHINE FOR ME?
CALL ME AND I'LL COME TO YOU.

A SMILE WILL GO A LONG, LONG WAY

TURNED UP. DON'T DO YOUR COURTING ROUND THE GATEPOST.
DOES THE SPEARMINT LOSE ITS FLAVOUR? I LOVE KIDS.
I'M GONNA BRING A WATERMELON.

GO 'LONG MULE

B. FELDMAN & CO.

FOOTLIGHT FLASHES.

A DECIDED SUCCESS.

Last week we reported that the Six Godwyns were introducing "Don't Do Your Courting Round the Gatepost" into their charming musical scena. It was accordingly introduced in grand style by Madge Godwyn, the male impersonator, at the City Varieties, Leeds, last week, and a further report from Mr. H. Godwyn, the textette's popular conductor, states that, before crowded audiences, this Feldman winner was a decided success, and that he intends to continue Feldmanising!

"LUCKY 13."

Turning, for a change, to the world of revue, we paid a visit to the Granville, Walham Green, last week, and thoroughly enjoyed Pimple's "Lucky 13," which, like everything else that is good, is strong in Feldman winners. Gordon Taylor's rendering of "Indian Moon" left nothing to be desired, and Marie Fane scored a big success with "Wonderful Kingdom of Dreams." Not to be outdone, the orchestra made special features of "I'm Gonna Bring a Watermelon" and "After the Storm."

JUST THE THING!

That charming comedienne Gaye Gordon tells us that "Just Keep Going" is "just the number" she wanted for her "Hill and Dale" act. She has ordered a big batch of panto. winners from the House of Hits, and we feel sure these will be just what she wants, too.

"THANKS TO FELDMANISM."

In giving facts to our readers, we leave it to themselves to judge as to the value of Feldmanism, Byers Wake, the popular musical director of "Money for Nothing" revue, tells us, firstly, that our great number, "California, Here I Come," is one of the "biggest hits" ever handled by him. Worked by Doris Lynne, he says it is "a record breaker"! Secondly, "Dancin' Dan" is also achieving remarkable success in this bright revue. In conclusion, Mr. Wake pays us a great tribute by saying: "This is the show which does consistent business everywhere, *thanks to Feldmanism!*"

THE MORE THE MERRIER!

It was our pleasure to hear popular Dixie Wood, the coloured comedienne, at Willesden Hippodrome last week, and we found her doing enormously well with "California, Here I Come." Jack Hylton's famous band followed on, and opened up their bright act with the same great Feldman winner! You can't have too much of a good Feldman song.

TRIUMPH FOR FELDMANISM!

"We are retained here (Palladium, Peterboro') for another week, owing to great success with 'I Don't Like being Tickled by a Fly,' worked by George Baines (self) and Reg. Long as a double act. I am also making a great success with 'Oh! How She Lied to Me.'"

The above remarkable letter is from Geo. Baines, otherwise known as Rigoli, the popular cartoonist, and we publish it in order to bring home to our readers the power of a Feldman song. No comment is necessary, save that we congratulate Mr. Baines upon his commendable wisdom in selecting a real comedy winner from the House of Hits.

"HELLO, CHUCKLES!"

Our old friend Billy Wooley writes to thank us for "many enormous successes" featuring in the above production, and intimates to us his intention of featuring Feldman winners in panto. In this case we shall look forward to hearing of still greater successes on Mr. Wooley's part, for our panto. hits are "the goods," and no mistake about it!

IN THE FAR EAST.

The fame of "I'm Gonna Bring a Watermelon" and "Go 'Long, Mule," two of our coming panto. winners, is to be broadcast throughout India and the Far East by no less a personage than Harold Walden, the ex-Bradford City footballer. This fine sportsman has left merry England for a world tour with Wish Wynne, and is wisely carrying the songs which will stand any climate.

Song Hits "Election"—Vote for Feldmanism!

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